

Columbia College Chicago Digital Commons @ Columbia College Chicago

Creative Arts Therapies Theses

Thesis & Capstone Collection

5-14-2013

A Moving Journey: Personal Reflections From Dance/Movement Therapists with Non-Traditional Backgrounds

Meghan Nicole Slade
Columbia College - Chicago

Follow this and additional works at: http://digitalcommons.colum.edu/theses_dmt

 Part of the [Dance Movement Therapy Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Slade, Meghan Nicole, "A Moving Journey: Personal Reflections From Dance/Movement Therapists with Non-Traditional Backgrounds" (2013). *Creative Arts Therapies Theses*. Paper 28.

This Thesis is brought to you for free and open access by the Thesis & Capstone Collection at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Creative Arts Therapies Theses by an authorized administrator of Digital Commons @ Columbia College Chicago.

A MOVING JOURNEY: PERSONAL REFLECTIONS FROM DANCE/MOVEMENT
THERAPISTS WITH NON-TRADITIONAL BACKGROUNDS

Meghan Nicole Slade

Thesis submitted to the faculty of Columbia College Chicago

In partial fulfillment of the requirements for

Master of Arts

in

Dance/Movement Therapy & Counseling

Dance/Movement Therapy and Counseling Department

May 14, 2013

Committee:

Susan Imus, BC-DMT, LCPC, GL-CMA
Chair, Dance/Movement Therapy and Counseling

Laura Downey, BC-DMT, LPC, GL-CMA
Research Coordinator

Laura Allen, BC-DMT, LCPC, GL-CMA
Thesis Adviser

Kyla Gilmore, BC-DMT, LCPC
Reader

Abstract

The field of dance/movement therapy remains a discipline populated by Caucasian females. Although training has developed to treat diverse populations, little attention has been given to increasing the diversity of those studying and practicing the modality. Other than theses created by minority students training to become dance/movement therapists, minimal research has been conducted to understand how the field can invite more diversity. This thesis includes a documentary in which five dance/movement therapists with non-traditional backgrounds were interviewed using the methodology of Organic Inquiry. Their stories provide insight regarding the experiences non-traditional students in dance/movement therapy. Findings include instances of personal growth and recommendations for increasing diversity in the field.

Acknowledgements

To my sweet, silly family: thank you for loving me and keeping my spirits up through it all.

Sondra, you spoke, I listened. And many, many short sentences were written.

Laura, it has been quite an unusual journey. Thank you for your patience, your humor, and your meticulous charm.

Kyla, your thesis research and reader feedback served as bookends for this process. I am grateful for your contributions.

Stacy Smith, Shannon Crudup, Nicole Oxendine, Cricket Platt, Isela Estrada, and Lindsay Copeland, thank you for your courage, your beauty, and your truth.

Thank you, Aqueena Smith. Your story was my candle in the dark.

Jams, thank you for helping me write the first words that brought me to my own moving journey.

Matthew, you have earned yourself some pompoms.

Table of Contents

Introduction	1
My Story	1
Becoming a Student of Dance/Movement Therapy	3
Recognizing the Absence of Diversity and Non-traditional Students	4
Selecting a Thesis Topic	6
Developing a Structure for My Thesis	7
Literature Review	12
Introduction	12
Similarities in Early Experiences of Therapists	13
Expanding Diversity of Psychotherapy Training	16
Experiences of Minority Students Training to Become Dance/movement therapists	21
Diversity Initiatives in Dance/Movement Therapy.....	31
Conclusion	33
Methods	36
Methodology	36
Participant Selection	39
Data Collection	41
The Interviews	42
Analyzing the Data	43
Creating the Documentary	45
Relevance to the Field	48
Introduction.....	48

Choosing a Career in Dance/Movement Therapy	51
Previous Work Experience	53
Participants' Self-Identified Changes During Dance/Movement Therapy Training	54
Shifting From Judgment to Acceptance.....	54
Integration of Cultural Background	56
Identifying the Need to Expand the Multicultural Scope in Dance/Movement Therapy ..	58
Integrating Past Experiences to Enhance Professional Abilities	58
Influences on Self-Acceptance	60
Limitations of the Research	63
Direction for Future Research.....	64
Conclusion	65
References	68
Appendices	
Appendix A	73
Appendix B	74
Appendix C	75
Appendix D	76
Appendix E	82
Appendix F	Disc Containing Documentary

Introduction

What would happen if you could remove anonymity from the research process? What if the researcher presented the data in the form of a viewable story instead of written form with only charts and words to connect you to the information he or she found? Would you watch it? Would you be able to connect with the findings on a personal level?

These questions were written at the conclusion of my research process. After I had asked all of my research questions and formulated questions for the direction of new research, my curiosity remained. As the research methodology of Organic Inquiry (OI) implies, the research process is cyclical and the end of a study sparks new questions and a new beginning. Once engaged in the process of OI, researchers often find themselves immersed in an ever deepening realm of exploration and discovery (Curry & Wells, 2006).

It was the combination of learning about dance/movement therapy (DMT) at just the right point in my life and my distaste for more traditional research methods that sparked the flame for this project. My passion for teaching and dance grew to include a devotion to understanding the body-mind. By embarking on this thesis journey with OI as my guide, I was able to develop a group story. This thesis includes my experience as well as the stories of five dance/movement therapists with non-traditional backgrounds presented in an unconventional way. I hope that others will encounter this story at just the right time, inspiring them to embark on their own moving journey.

My Story

Dance has been part of my life for years. When I was a child, I took dance classes and performed in local theater year round. In my teenage years, I was offered an assistant teaching position as a way to pay for my dance classes. The opportunity to assist in dance classes sparked

my interest in dance education. My experience in the dance studio inspired my love for teaching, so I initially chose to pursue a degree in education. Some of my early undergraduate classes introduced me to the fascinating world of psychology and human development. I continued teaching dance classes through college and concluded that, in order to feel fulfilled, dance had to remain a central component in my life and subsequently changed my major to dance. Even though I had changed majors, my initial fascination with psychology never left. I often used my knowledge of human development when teaching dance classes. I found that my students responded well to movement exercises that included discovery and expression of self.

After graduating and working in a studio as the general manager, I found myself desiring a challenge and a change. I was ready to return to school, but did not feel comfortable with the thought of pursuing a master's degree in performance or choreography. I felt stuck. I knew my next step had to include dance, but did not know what other dance-related opportunities were available.

During the time I was beginning to consider options for graduate school, I was invited to perform in an experimental dance concert. The choreographer of the piece was preparing to move to Philadelphia to begin Drexel's DMT program. Hearing her talk about the program and what she expected to learn appealed to me. As she explained the basis of DMT, I realized that I had been experimenting with some of the main principals of the modality in the dance classes I taught. I was inspired, excited, and focused. I had found the next step in my career path. As I investigated the definition of DMT (American Dance Therapy Association [ADTA], 2009a), I felt overwhelming excitement and relief. I had found a way to combine my love of movement with human development. I felt fortunate to have discovered it when I did. My years in the

dance studio as a student and teacher provided countless experiences that prepared me to transition into the world of body/mind psychology.

Becoming a Student of Dance/Movement Therapy

In my research to determine if DMT was a sound career choice for me, I visited the website for Columbia College Chicago's (CCC) Dance/Movement Therapy and Counseling program. On the website it states, "Students entering the program should have a background in the behavioral sciences and dance," (Columbia College Chicago, 2013, Master of Arts in Dance/Movement Therapy & Counseling, <http://www.colum.edu/Academics/DMTC/ma-in-dancemovement-therapy--counseling.php>). Fortunately, I met those specifications and gave little thought to others who may be drawn to the modality, but lack the recommended background. After applying, being accepted, and relocating to Chicago, I entered my first week of the program.

In our first week of the DMT program, my cohort and I took a class called Social and Cultural Foundations in which we were encouraged to explore the many facets of the word culture. In the class we contemplated our own cultural background and engaged in many exercises to support the development of our cohort's culture. While completing one of the assignments for the class, I became acutely aware of my small-town upbringing and limited exposure to diversity. Lacking substantial experience with ethnic diversity brought on feelings of inadequacy. I felt overwhelmed by the thought of engaging cultures I knew nothing about. This awareness brought on waves of insecurity and uncertainty. Within this time of great insecurity, I was challenged to claim my background and not only what it lacked, but also the unique perspective it afforded me. Growing up in a small, mid-western farming community taught me to use my personal gifts and talents to help others. I was humbled by the world of

skills and opportunities that lay before me. By embracing what influenced my own perspective, I became even more curious about what informed the perspectives of others.

It was at that time that I became intentional about keeping myself open to learning as much as I could from others about what influenced their perspectives. During my DMT training, I began practicing this awareness with classmates and professors. In addition to curriculum focused on developing multicultural competencies, my professors encouraged us to develop empathy for both ourselves and others. By increasing my ability to be empathic, I experienced a great shift in how I perceived and managed my own insecurities. This personal development directly influenced how I wished to support others as they confronted their backgrounds.

Recognizing the Absence of Diversity and Non-traditional Students

As I progressed through the program, I became aware of several basic similarities within my cohort. We were all female, ranging in ages from 22 to 33, with formal dance training. All identified as heterosexual and were raised in the United States. Unlike numerous cohorts before us, we did represent more cultural diversity, with four out of 15 students identifying as African-American, one student identifying as Latina, and one as Asian-American.

Through conversations with professors and increased exposure to the field, I came to learn that a majority of people practicing DMT are Caucasian females with formal dance training. I knew that there were some practicing dance/movement therapists that did not share any of the commonalities of being Caucasian, female, or formally trained in dance. I wondered why there were so few of them. My increased acceptance of my own differences inspired curiosity about how their unique backgrounds informed their experience with DMT.

The importance of cultural awareness and diversity often came up in conversations between classmates and professors. Hearing the perspective of our African-American, Asian-

American and Latina classmates inspired an awareness and compassion for the discomfort they experienced entering into a primarily Caucasian field via a predominantly Caucasian training program. This awareness and curiosity did not end at ethnic differences. I began to wonder how the field of DMT could be enhanced if training programs could attract more diversity in the forms of gender, age, cultural background, religious beliefs, sexual orientation, and previous work experience. As aforementioned, during my training, I became aware of the lack of diversity among dance/movement therapists and wondered why the field is not attracting more non-traditional students. For the purposes of this research, the term non-traditional will indicate a person with a background that does not match one or all of the most common attributes of dance/movement therapists. Again, those qualities are: Caucasian-American, female with formal dance training. These attributes could not be validated with statistics, although concerted effort was made to obtain such data from the appropriate sources.

Through personal observation, conversations with faculty at CCC, and the chair of the American Dance Therapy Association's (ADTA) Multicultural and Diversity Committee (MDC), these qualities were often identified when asking questions about characteristics of the majority of dance/movement therapists. Additional identity characteristics that came from these same observations and conversations include being a citizen of the United States who chose DMT as a first career. I believed that each cohort's training might be enhanced by non-traditional students contributing more diverse experiences during the training process. These contributions would directly influence and augment the awareness of their peers as they progressed in their training to become dance/movement therapists.

Through my course work and personal reflection, I was very aware of how my own environmental/cultural background influenced how I experienced the DMT program. The most

prominent of these aspects were age, ethnicity, gender, and previous work experience. As mentioned, I fit the most typical description of a dance/movement therapist. I am a Caucasian-American female with formal dance training. Even though I matched the description of a majority of practicing dance/movement therapists, I so often felt awkward, insecure, and disconnected from my cohort. In addition to having a significant amount of work experience compared to most of my classmates, I was one of the oldest students in my cohort, and one of the only two who were married. These unique attributes contributed to my feelings of being quite different and as if I was completely alone at times while in the DMT program. Although I did experience many feelings of being a misfit, I was still able to find reassurance by acknowledging the similarities I did share with most of my classmates. When reflecting on my own experience, it struck me how factors such as the color of my skin, my background in dance, and being female provided a certain amount of comfort and sense of belonging in the DMT program. I then wondered how overwhelming the experience must feel for potential students that share few or no similarities to a majority of students and professionals in DMT.

Selecting a Thesis Topic

When it was time to choose a topic for my thesis, my passion for teaching surfaced once again. As a dance instructor, I had always worked hard to use my role to make dance more accessible by welcoming the curiosity of my students. I encouraged my students to find the connection between their passion for dance and its impact on their personal development. When it was time to select a topic, I was inspired to find a way to inform others about the world of DMT and perhaps spark their curiosity. I desired to increase accessibility to the field by encouraging people who do not fit the traditional background to find the courage to pursue it anyway.

I was discouraged by the thought of researching and creating a thesis that would sit on a shelf, potentially unknown and unseen. I also struggled with the realization that therapy, and DMT specifically, is fundamentally a human-centered experience. How was I going to spread the word of DMT in a way that would be accessible to more people than just those searching for theses on DMT? I decided that I would not just write about non-traditional therapist's experiences, I would show it by creating a documentary including the stories of people who had experienced it themselves.

As I considered the idea of creating a film for my thesis, I began searching the internet for videos about DMT. I located a limited number and found that they explained and explored DMT, but did not share the stories of the students or therapists in the videos (PsychologyInSeattle, 2013; Serraino, 2013; UCLAHealth, 2013; Winner, 2013). This realization compelled me to move forward with the idea of creating a documentary to share the experiences of dance/movement therapists.

My initial inspiration was to invite a diverse group of dance/movement therapists to share their experiences in DMT training. I wanted to tell the stories of people who did not fit the typical description of most dance/movement therapists in hopes that I may encourage others with non-traditional backgrounds to pursue this modality. I thought that by focusing on the process of becoming a dance/movement therapist, non-traditional candidates might feel encouraged and welcome to pursue training. That was the initial intention, but as the thesis process unfolded, the intention and focus changed.

Developing a Structure for My Thesis

To create the structure for my thesis documentary, I first reflected on my own process of coming to know of the modality and choosing it as a career. My own story was the starting point

for my curiosity about others' experience with the process. I believed that if I could collect the stories of others, I may be able to show that people with varying backgrounds could indeed find the support they needed in such a training program and career.

Selecting a research method was extremely simple. I knew that my research would be qualitative and the data collection would require openness and intuition to guide the process. Although I understand the value and necessity of quantitative research, such methodologies did not suit the developing concept of my study. By choosing to collect stories for data, I knew that a linear approach would be counterproductive. Because I used interviews as data collection, I required a methodology that allowed for openness and encouraged the use of intuition to guide the research process. My desire to make the material accessible and relatable called for a research method that was flexible and encouraged creativity.

By using my own story as inspiration, I took the very first steps in employing the methodology of OI. As explained by Anderson and Braud (2011), "the fundamental technique of Organic Inquiry is telling and listening to stories" (p. 6). I anticipated that by collecting the stories, I would discover a communal or group story that could then influence the story of the reader/viewer. The basic principles of OI parallel my theoretical foundation when working with clients. My theoretical approach is primarily informed by Carl Rogers's client centered theory (Rogers, 1961). In his client centered theory, Rogers emphasized the importance of listening to clients to understand their perspective. He also stressed that the therapist must use reflection to make certain the clients' message was understood. Like the researcher using OI, the client-centered therapist is expected to be present, self-aware and knowledgeable about her/his own process.

Much like in my DMT sessions with patients, I used directness and humor to work spontaneously in the moment with my research participants. During data collection, I engaged the participant in the moment, where they were mindful of current situations, experiences and feelings. By working this way, I was able to embrace spontaneity and often found that humor served as a way to build rapport by normalizing experiences shared by participants.

After identifying a topic and a research method, I took time to reflect on my personal experiences in the DMT program. This reflection brought up many questions which I then modeled into the initial research questions for my thesis. What are the steps in the process of becoming a dance/movement therapist? Why are most dance/movement therapists White females? What challenges are experienced by non-traditional students in the education process? Why do people choose to pursue DMT over other therapeutic modalities?

As I gathered literature for my thesis and reviewed data collected for my research, I realized that the focus of my thesis was changing. Just as one of the main principles of OI states, the group story takes shape and informs the shaping of the topic (Anderson & Braud, 2011). The stories I collected from my participants went beyond their academic experiences. After reviewing available literature and completing the first round of data analysis, I began to sense that the developing group story was influencing the focus of my thesis. The participants' contributions had simplified my research and clarified my intent. I was simply asking non-traditional students to share their stories of successfully becoming dance/movement therapists.

After acknowledging the budding group story, I realized that my research questions had shifted and some had even fallen away completely. Moving forward in my thesis process, I reconfigured the questions as follows. Why are dance/movement therapists primarily white females with a dance background? What is the experience of a non-traditional candidate

choosing to pursue a career in DMT? What qualities do the dance/movement therapists with non-traditional backgrounds possess? Can non-traditional students feel welcomed and successful in the current DMT education culture?

As I collected literature related to my topic, and completed the first round of data analysis, I learned that the question regarding the homogeneity of the field was not able to be answered by my research. The research participants answered the three remaining questions in surprising and intimate ways. The literature related to the experiences of therapists with non-traditional backgrounds focused mainly on race. This discovery indicated that this area of research was fertile soil for research that expanded beyond skin color.

Additional experiences that validated the need for this research included reading theses by recent graduates of CCC's DMT program (Gilmore, 2005; Nishida, 2008; Smith, 2011). These women found being a minority, or of a non-traditional background, so impactful that they chose to create theses influenced by those experiences. Reading through their stories of struggle and success reinforced my belief that something more needed to be done. I recognized and deeply appreciated the influence my classmates who did not share a similar background or skin tone had on me. I am grateful for their courage and patience with those of us who intrinsically fit into the typical DMT background. To honor them, I wanted my thesis to extend an invitation and promise support for non-traditional candidates considering DMT.

This documentary will serve as encouragement to people of diverse backgrounds considering training to become a dance/movement therapist. By interviewing dance/movement therapists with non-traditional backgrounds, I hope to show those contemplating a career in DMT that they will have the support and guidance of others who are successfully working in this field. By encouraging more non-traditional candidates to pursue a career in DMT, many benefits

may occur. Training in cultural diversity is likely to improve by increasing awareness of non-western cultures' movement styles and beliefs by accepting students from non-Western-European cultures. By including older candidates with diverse life and career experience, real-life applications of DMT interventions may take on more tangible meaning. This thesis will serve as an additional step to actions already in motion to make the field more visible and accessible to candidates with non-traditional backgrounds.

Within the written portion of this thesis, the reader will find a review of the literature, an explanation of the methodology employed to conduct research, and a discussion exploring the research and its relevance to the field. Due to the limited research available, literature pertaining to commonalities among therapists' backgrounds, absence of minorities in psychotherapy training and practice, and theses examining the experience of minority students in DMT will be discussed. The methodology chapter includes an explanation of OI as well as a step-by-step description of the research and analysis performed for this thesis. The final chapter revisits the research questions and discusses the success of the study, its limitations and relevance to the field. It also includes suggestions for future research. A disc containing the actual documentary is included as an appendix (Appendix F).

Literature Review

Introduction

DMT is a relatively new form of therapy that incorporates the body in the discovery and healing process of clients (ADTA, 2009a). Those who train to become dance/movement therapists must take on knowledge, not only of traditional verbal therapy techniques, but also how the body relates to and informs the process. The modality of DMT has been found effective in treating a wide variety of mental illnesses and physical maladies with numerous populations (ADTA, 2009a). These populations include people from all walks of life and all levels of functioning. Unfortunately, the diversity found in the populations served is not matched by those who become dance/movement therapists. From personal experience while training and working in the field, it is apparent that most dance/movement therapists are Caucasian females from middle- to upper-class socioeconomic standing. To address this issue, significant effort has been made to educate students of DMT by developing their multicultural competencies (Deakins, 2011; Dosamantes-Beaudry, 1997; Hervey & Stuart, 2012; Lewis, 1997; Pallaro, 1997; Sehgal, Saules, Young, Grey, Gillem, Nabors, Byrd, & Jefferson, 2011). Although this effort is evident among all six master's level programs, little to no research exists regarding the lack of non-traditional students of DMT. Research reporting on the effort to recruit more diverse candidates to the field is nearly nonexistent.

To collect literature for this review, points of focus were determined to delimit the search. Based on my research questions, I sought to establish a definition of a non-traditional candidate from the available literature. In doing so, I attempted to identify how the previous researchers had defined a traditional dance/movement therapist. I also found it necessary to locate literature exploring the benefits of diversity in the educational environment rather than just teaching

multicultural competencies within a semi-homogenous group. However, after a broad and extensive search that included contact with the ADTA, the American Counseling Association (ACA), and the Council for Accreditation of Counseling and Related Educational Programs (CACREP), I found little research to answer these questions directly. I was able to locate literature on the following subjects: commonalities in psychotherapists' backgrounds, reports on studies that examined recruitment and retention of minority students, personal changes experienced while in training, and the experiences of ethnically diverse DMT students. Although these categories are related to my initial points of focus, they did not yield a great deal of relevant information. From this review of the literature, the need for research related to diversity in DMT was illuminated.

Similarities in Early Experiences of Therapists

Research conducted over the last 30 years explored factors that influence people's choice to become psychotherapists. Farber, Manevich, Metzger, and Saypol (2005), and Heathcote (2009) found that psychotherapists shared similar early childhood experiences. These experiences included greater than average negative experiences with primary caregivers and trauma in the immediate family during childhood.

In these studies, some research focused on environmental factors common in therapists' early lives. These factors included parental alcoholism, hospitalization of a parent, or death of a parent or sibling (Skovholt & Jennings, 2004). Similarly, Erskine (2001) cited death of a parent and parental alcoholism as commonalities. Erskine also noted maternal depression as a prevalent shared experience. In their research, Skovholt and Jennings (2004), also spoke to the influence a parent's mental illness had on the childhood environment of people who later became psychotherapists.

These same authors also noted how hardships experienced by the parent directly influence the child-parent relationship. Roe and Lunneborg (1990) identified common relationship dynamics as parents being over-protecting, overbearing, rejecting, or neglecting as having the most significant impact. When such dynamics existed, the research participants reported conforming to the needs of the parent to receive attention and interaction. Additional information gathered from the same research indicated that when the care-giver experienced mental or physical illness, alcoholism, hospitalization, or death, the child frequently engaged in a form of care-giving for the parent, in effect, reversing the child-parent role (Maeder, 1989).

In their report exploring and comparing much of the research mentioned above, Farber et al. (2005) coined a term for children who experienced these hardships and were able to make sense of and use the experiences rather than suppress them. Farber et al. called these children “sensitizers” (p. 1013). It was noted that psychotherapists do not necessarily experience more trauma in childhood, but they responded to the trauma in specific ways. Farber et al. suggested that predetermined personality traits may contribute to a person’s likelihood of becoming a sensitizer.

A parallel may exist between the personality traits of sensitizers and two forms of intelligence from Gardner’s (1993) theory of multiple intelligences. Gardner identified two of the original seven forms of intelligence as “interpersonal” and “intrapersonal” (pp. 23-25). In his book, Gardner explained interpersonal intelligence as “building on a core capacity to notice distinctions among others; a contrast in their moods, temperaments, motivations and intentions” (p. 23). He found that, in contrast to recognizing distinctions among others, someone possessing intrapersonal intelligence has “access to one’s own feeling life [and] range of emotions,” which enables the person with intrapersonal intelligence to identify and differentiate between feelings

(p. 25). This understanding of one's internal process allows for the person to make informed choices, which influence interactions with the world. Gardner continued on to explain that, because intrapersonal intelligence is so "private, it requires evidence from language, music or some other more expressive" means to be realized (p. 26). It seems that Gardner's research fits well with attempting to understand how some people who encountered trauma in childhood can use such experiences for success rather than suppress and ignore them. Children who possess interpersonal and intrapersonal intelligence may use such skills to make sense of their early relationships. These same qualities might play into career choices later in life, with many of them pursuing careers in helping fields.

Although these writings provide some insight regarding possible factors that contribute to a person's choice to pursue a career in psychotherapy, none of them included a quantifiable study in which actual psychotherapists are evaluated in comparison to people in other fields. Fussell (1990) conducted a comparative study examining the childhood experiences of psychotherapists and physicists. His research included 42 psychotherapists and 38 physicists. All participants were male. Fussell's results indicated that "psychotherapists perceived their family of origin as significantly less healthy" than physicists (p. 509). The study also revealed similar findings to those of Maeder (1989) in that psychotherapists reported higher than average instances of parent-child role reversal. Overall, Fussell's study provided a small, but quantifiable measure indicating that the participating psychotherapists experienced more childhood trauma than the participating physicists.

In all of these studies, only Fussell's gave any indication regarding the gender, age, or country of origin of the participants. Based on literature that will be explored within this section of the literature review, it can be assumed that a majority of the subjects and participants

included in the research were Caucasian and of Western-European descent. Gardner's theory of multiple intelligences did not indicate whether the standards for his qualifications fit both males and females, nor did it attend to culture may be a factor. Again, it can be assumed that, because no distinction was made, Gardner presumed his categories are gender-neutral. Although the literature on childhood experiences of psychotherapists explores commonalities that may influence career choice, it is evident that when written, cultural background was not considered. This theme is prevalent in all aspects of Western psychotherapy, including theories, practitioners, faculty of education programs, as well as the students of the field. Gordon (1993) stated, "Psychotherapy is frequently criticized as being the preserve of white people, no less than of the middle class, and having little to offer black people either as patients or as would-be practitioners" (p. 44). Although his article was published two decades ago, the world of psychotherapy continues to struggle with this reality. A majority of the research in psychotherapy regarding increasing diversity focuses on racial diversity and the most effective methods to recruit and retain minority students as a way to increase their numbers in the field.

Expanding Diversity in Psychotherapy Training

As stated by Gordon (1993), psychotherapy has remained a mostly White field, in regard to both its practitioners and clients. As the benefits of psychotherapy have infiltrated the general consciousness in the United States, efforts have been made to reach an ever increasing number of populations. In the endeavor to support the diverse populations of the United States, some professionals in the field of psychotherapy have recognized a serious lack of diversity among their peers. While there is much literature reporting on why psychotherapy is not an attractive health care option for cultural minorities, such research is related to, but does not directly apply to the scope of this thesis (Cauce, Domenech-Rodriguez, Paradise, Cochran, Shea & Srebnik,

2002; Nickerson, Helms & Terrell, 1994; Sanders Thomson, Brazile & Akbar, 2004; Schnittker, Freese & Powell, 2000; Snowden, 1999). Only research pertaining to the recruitment and retention of cultural minorities in psychotherapy graduate programs will be explored in this review of the literature.

Parham and Moreland (1981) published the results of their study examining the success of strategies used to recruit and retain nonwhite students in 33 doctoral psychology programs. These strategies were adopted as a result of efforts by the Association of Black Psychologists (ABP) to encourage schools to increase their enrollment of minorities. Parham and Moreland reported that although such efforts had been in effect for nearly 10 years, minority enrollment in such programs remained alarmingly low.

The authors also included reports of their personal encounters with minority students who were reluctant to pursue psychotherapy training at the master's and doctorate level. The communication with undergraduate students indicated that the students feared rejection from graduate programs and recognized a lack of role models in the field. Parham and Moreland (1981) hypothesized that prospective students took the deficit of minority staff and students to mean the "opportunity for developing emotional support networks is minimal," (p. 505). The authors also noted that even though their research focused on Black students, such concerns were most likely shared by other minorities.

In the discussion of the report, recommendations were made regarding additional strategies to attract nonwhite students. These recommendations included increasing direct communication between undergraduate professors and minority students, encouraging such students to pursue psychotherapy as a career. In addition to direct communication, increasing

financial aid, increasing the diversity of faculty and staff, and including course material presenting nonwhite perspectives were suggested (Parham & Moreland, 1981).

As acknowledged by Parham and Moreland, their research focused only on the paucity of Black students in psychotherapy training programs. Their study made no indication of gender, or various other cultural orientations. As evidenced by the following literature, it appears that the initial efforts to address the true scope of this dilemma focused mainly on race.

More than a decade after Parham and Moreland's report, Hammond and Young (1993) conducted a similar study on the issue of the underrepresentation of minorities in higher education. Instead of investigating enrollment statistics, Hammond and Young examined strategies used by 35 psychology programs to recruit and retain more diverse student populations. As evidenced by the length of time that had passed after Parham and Moreland's study, it is apparent that efforts resembling the ones recommended in their report did little to alleviate the dilemma of underrepresentation of minorities in psychology programs.

Like Parham and Moreland, Hammond and Young's research identified recruitment strategies used by institutions included in their study. Along with personal communication between faculty and prospective students, increasing the visibility of nonwhite staff and students were identified as the most successful approaches. Hammond and Young also found that enhancing curriculum to include perspectives relevant to minorities, and increasing the availability of financial aid proved to be relatively successful means for attracting diverse candidates (Hammond & Young, 1993).

While Parham and Moreland's (1981) report focused on data related only to Black students, Hammond and Young (1993) indicated that their investigation examined recruitment strategies for all ethnic minorities. Another study that focused on the underrepresentation of one

specific population was reported in 1999. Thomason (1999) published his research on increasing the number of Native American students enrolled in psychology programs. Like Parham and Moreland (1981), Thomason's report addressed the discrepancy between White psychology students and a specific minority group. In his research, Thomason (1999) identified identical potential deterrents to recruitment and recommended strategies previously named by Parham and Moreland (1981) and Hammond and Young (1993).

In these reports, the importance of increasing visibility of minority staff and students was consistently named as a primary means for attracting a more diverse student population. By continuing efforts to increase enrollment of minority students, more people with minority status would become practitioners of psychology and counseling. Increasing the number of minority psychologists and counselors would enlarge the pool of candidates available to diversify faculty of psychology training programs.

From the literature, it is evident that psychotherapy training programs not only struggle to recruit minority students, they also lack adequate representation of minority faculty members (Bryant et al., 2005; Gordon, 1993; Haizlip, 2005). While Gordon (1993) examines the paucity of minority faculty in psychotherapy training programs as an all-inclusive group, Bryant et al. (2005) and Haizlip (2012) focus their research on the issues as related specifically to African-Americans. Both studies indicated that African-Americans reported experiencing exclusion from research projects and lack of support regarding their efforts to develop theories which extend beyond the predominantly Western-European perspective. In addition to the issues with conducting research, Bryant et al. (2005) and Haizlip (2012) discuss the common expectation of African-American faculty's responsibility to serve as the voice of an entire minority group in their departments. African-American professors are being asked to serve on multi-cultural

committees, mentor newer minority faculty members, and serve as outreach representatives in addition to their regular scholastic responsibilities. Haizlip suggests that hiring more minority faculty members could alleviate this issue. By diversifying faculty, Haizlip (2012) posits that the workload would be more evenly distributed and the multicultural perspective would be enhanced.

Like other researchers (Gordon, 1993; Haizlip 2012; Hammond & Young, 1993; Parham & Moreland 1981; Thomason, 1999), Bryant et al. (2005) only focused on race without taking into consideration other populations who self-identify as minorities. Other groups who may benefit from being the focus of such research include people with disabilities, various religious practices, or diverse sexual orientations. Little to no research exists reporting on the difficulties such populations encounter in the world of psychotherapy education. Although race was the primary determinant for inclusion in the research, the category is broad and it appears that none of the studies made an effort to determine or delineate cultural affiliation beyond the color of people's skin and identified ethnicity of origin. As evidenced by the span of time between Parham and Moreland's (1981) report and Haizlip's (2012) study, the progress toward diversifying the field of psychotherapy continues to be challenging. Out of all of the literature discussed thus far, only Bryant et al.'s (2005) includes a first-hand perspective of self-identified minorities. It would seem that research including current students, faculty, and those practicing psychotherapy for their input regarding the lack of diversity in the field would provide meaningful insight regarding how this issue may best be addressed.

The literature reviewed thus far includes studies of the world of psychotherapy at large. The information reported indicates that diversifying the field continues to be a challenge in recruiting both students and faculty with non-Western-European backgrounds. All of the studies

focused only on ethnicity without taking into consideration the multitude of other minority groups who are also underrepresented within the field. All but one of the studies reviewed neglected to investigate the personal experiences of the people whom they were researching (Parham & Moreland, 1981). It seems a significant oversight, that within the field of psychotherapy, where Rogers' human-centered approach has been adopted as a founding theory for many training programs, minimal research exists including the direct input of those who are the focus of the studies.

Experiences of Minority Students Training to Become Dance/Movement Therapists

Although little research exists including the first-hand accounts of minorities in the field of psychotherapy, theses created by minority students have provided some insight regarding their experiences and possible strategies to increase diversity (Gilmore, 2005; Nishida, 2008; Smith, 2011). Because this thesis focuses on the lack of diversity in the modality of DMT, only theses from this field will be included in the following section. Like the research discussed in the previous section, two of the three theses focused on race. The third included race as well as a bi-cultural perspective.

As a self-identified minority, Gilmore (2005) used her own experiences in CCC's DMT program as the basis for her thesis. Her research developed from personal reflection of her experience as an African-American in the program. She interviewed four African-American dance/movement therapists and the chair of the DMT department. Although her sample size was small and included only participants from CCC's DMT program, it reinforces the reality of the underrepresentation of minorities, specifically African-Americans in the field of DMT.

In her study, Gilmore (2005) asked the participants to respond to five questions related to their perception of minority underrepresentation. The researcher asked her participants to

comment on their attraction to the field of psychotherapy, factors that affect the number of African-American dance/movement therapists, and challenges experienced at different stages in professional development. She also asked all participants for recommendations to increase the presence of African-Americans in DMT. From these questions, she was able to gather intimate observations from those with first-hand experience.

Gilmore's (2005) thesis combined aspects of Maeder's (1989) research regarding commonalities among psychotherapists with the efforts made by other researchers to determine reasons contributing to underrepresentation of minorities in the field (Bryant et al. 2005; Gordon, 1993; Haizlip, 2012; Hammond & Young, 1993; Parham & Moreland, 1981; Thomason, 1999). She found that all of her participants entered into psychotherapy training because of their desire to help others. Gilmore's research also provided further validation for the factors identified by earlier studies related to the lack of ethnic minorities training and practicing psychotherapy. The most common of those were lack of knowledge of the field and prejudice against utilizing mental health care as a relevant means for wellness.

Just as earlier research (Hammond & Young, 1993; Parham & Moreland, 1981; Thomason, 1999) indicated, Gilmore's participants reported that improving outreach by minority faculty would provide two benefits. Such efforts would increase minorities' knowledge of programs while demonstrating existing diversity of the faculty. Another commonality suggested by previous research (Hammond & Young, 1993; Parham & Moreland, 1981; Thomason, 1999) and reiterated by Gilmore's participants was the need to develop recruitment materials that imply diversity in such programs. As suggested by related research (Bryant et al., 2005; Hammond & Young, 1993; Parham & Moreland, 1993; Thomason, 1999), expanding curriculum to include

perspectives relevant to nonwhite students was also identified as important by Gilmore's investigation.

In addition to gathering data from African-Americans studying or practicing DMT, Gilmore (2005) also interviewed the chair of the DMT department at CCC. The information gathered from this portion of her research supported findings reported by previous researchers in two ways. First, the department chair's responses indicated that, at the time, other than speaking engagements fulfilled by the department's African-American faculty member, no active recruitment for minority students was occurring. This information aligned with the research of earlier studies (Hammond & Young, 1993; Parham & Moreland, 1981; Thomason 1999). Secondly, the chair's comments regarding academic and social support of minorities in the program resonated with the recommendations made in earlier studies regarding the retention of minority students. The department chair reported that she sought assistance from a cultural consultant to increase her knowledge of issues experienced by minorities during graduate school. She also connected African-American students with an African-American faculty member to provide academic tutoring. Although Gilmore's research included many identical points found in earlier research, her interview with the DMT chair did not include questions or comments regarding expanding the curriculum to include material relevant to minorities.

Although Gilmore's research provides first-hand accounts of the experiences of a minority group in the DMT field, some limitations were identified. A limitation asserted by Gilmore herself is that the research only includes African-Americans. Due to time restrictions, the sample size of the study was small and limited to individuals studying and practicing in the Chicago area. Recommendations made in the discussion of the thesis encouraged future researchers to examine the experiences of other minority groups.

Nishida (2008) and Smith (2011) created theses that provided additional insight on experiences of non-traditional dance/movement therapists. Gilmore (2005) used her personal experience as a minority as a springboard for her research that included others who shared her ethnic background. Nishida and Smith drew only from their personal experiences.

In addition to being an ethnic minority, Nishida (2008) explored the impact of her bi-cultural status while in CCC's DMT program. Her research was a heuristic study which used the autoethnography methodology and narrative analysis. Nishida used two video recorded movement phrases and her personal journal to assess social and cultural experiences. Within her study, Nishida evaluated the two years spent in the DMT program based on three operationalized themes of "inside/outside," "connection/disconnection," (Nishida, 2008, p. 24) and personal growth. Her analysis revealed difficulties related to feeling like an outsider and a sense of disconnection from her classmates within her first year of the graduate program. In spite of the reported feelings of disconnection, Nishida's research revealed that personal growth continued to increase in both the first and second years as a student of DMT. Unlike her first year, Nishida's analysis of the same themes in the second year indicated a significant decline in feelings of being an outsider disconnected from her peers. Although the procedures for evaluating her data were clear, Nishida only included information related to her internal process as opposed to also documenting external influences. Nishida only mentioned one incident explaining how accessing the support of staff or peers influenced the changes related to feeling a sense of connection and belonging (Nishida, 2008). Nishida shared an anecdote where, in a DMT class, the students were encouraged to verbally express how they were feeling. Nishida was only able to identify a Japanese word that adequately expressed her mood. Her professor encouraged her to use the Japanese word. Upon speaking the word, Nishida reported feeling "a sense of relief

and satisfaction” (Nishida, 2008, p. 59). Nishida reported significant personal growth and self-discovery while in the DMT program. She did not, however, comment on if or how the actions of her peers or faculty contributed to her development.

Although Nishida (2008) did not include explicit examples of experiences that contributed to her development while in the DMT program, her findings resonated with research conducted by others (Furr & Carroll, 2003; Murray & Kleist, 2011). Earlier research investigated personal and professional growth experienced by students in counseling and psychotherapy programs. Because Nishida’s research only included her experience during training, findings related only to personal growth could be compared with these studies.

Furr and Carroll (2003) conducted a study in which they prepared a list of questions to ascertain students’ perceptions of personal and professional growth. Within their research including 84 counseling students, they identified nine critical incidents which they categorized into:

(a) existential issues/value conflicts, (b) cognitive development, (c) perceptions of competency, (d) professional development, (e) perceived support from others, (f) perceived obstacles, (g) personal growth (within the counseling program), (h) personal growth (outside the counseling program), and (i) skill development. (Furr and Carroll, 2003, p. 485)

From these categories, Furr and Carroll developed clusters and placed incidents into four categories: Belief, Cognitive, Affective, and Behavioral. The Belief cluster included events during training which encouraged students to examine personal beliefs and values. The Cognitive cluster related directly to the students’ development of cognitive abilities as prompted by their training. Awareness of “perceived support, perceived obstacles, [and subsequent]

personal growth” (Furr & Carroll, 2003, p. 81) were attributed to the Affective cluster. The Behavioral cluster included development of techniques, skills, and the development of a personal theoretical approach as related to their training.

Nishida’s analysis revealed that she encountered change within the Belief and Affective clusters. Nishida reported that during her second year of DMT training, she recognized that the material she was studying had impacted her ability to identify personal needs and the importance of “becom[ing] honest with myself and others around me, and accept [ing] the truth,” (Nishida, 2008, p. 38). Like Furr and Carroll, Murray and Kleist (2011) who also studied students’ personal growth while in a counseling program, found that students reported increased awareness regarding their relational patterns. Although Murray and Kleist focused only on counseling students’ relationships with significant others, they indicated that awareness incited by training initiated personal development. This development influenced changes in the students’ intimate relationships. Murray and Kleist (2011) also noted that participants in their study indicated an increase in “questioning personal patterns...[and] becoming aware of their emotions, needs and self-protecting patterns,” (p. 126). Although Murray and Kleist’s research was published after Nishida’s (2008), evidence of such occurrences appear within her research.

Nishida reported that when analyzing data, she recognized that she had often felt like an outsider. She attributes this feeling to transitioning from Japanese culture, to American culture, back to Japanese again. With her choice to return to the United States to enter CCC’s DMT program, she realized that her identity as an outsider was a personal choice which contributed to her feelings of isolation. Upon recognizing this, Nishida indicated personal growth related to what Murray and Kleist (2011) had identified as a “self-protecting pattern,” (p. 126.). Upon identifying this, Nishida acknowledged that most of her classmates had also made the choice to

relocate and adjust their lives in one way or another. With this realization, Nishida was able to become more accepting of her own struggles with acculturation, in turn, developing an openness to her classmates.

From their research, Furr and Carroll (2003) indicated that development in all four categories arose from both positive and negative experiences during training. Like Furr and Carroll, Murray and Kleist (2011) also reported participants in their study developed insight which impacted their personal growth based on material included in their training. Although no indication of cultural background was reported in either study, changes identified by researchers (Furr & Carroll, 2003; Murray & Kleist, 2011) resonated with Nishida's (2008) research, which focused on the experiences of a bi-cultural student.

Like Gilmore (2005) and Nishida (2008), Smith (2011) used her personal experiences from her time in CCC's DMT program for her thesis. Data was collected and analyzed by using the methodologies of autoethnography and artistic inquiry. Similarly to Nishida, Smith used personal writings in the form of poems composed during her time as a DMT student. In addition to reviewing her poetry, Smith included instances within her training when her minority status caused her to experience feelings of isolation, confusion, and self-doubt. Throughout her research, Smith combined specific experiences with her personal reflection to develop her findings. Because of this, situations and strategies identified by earlier research (Hammond & Young, 1993; Parham and Moreland, 1981) were easily identifiable. Smith reported experiencing a deep sense of isolation as the only African-American in her class. She included an example of attempting to discuss her feelings of isolation and confusion with professors and explained that, "when I would attempt to talk about my thoughts and feelings... I would get a blank stare from them that seemed like I had put them in some sort of trance" (Smith, 2011, p.

2). Such a statement resonates with the recommendations of previous research (Gordon, 1993; Hammond & Young, 1993; Thomason, 1999) calling for psychology departments to make minority faculty members available to support minority students' issues. Smith was able to synthesize the speculative recommendations suggested for improving the experiences of minorities in psychology programs with her first-hand experience. In spite of Smith's difficulties during her DMT training, she indicated that the creation of her thesis allowed her to find her voice. It was her intention that her thesis would serve as encouragement for other minorities to do the same.

Just as Nishida (2008) had identified feelings of isolation and confusion related to her graduate experience, Smith (2011) also reported numerous instances using nearly identical language. Because Smith included actual instances of encounters with peers and faculty, it is clear that, although efforts are being made to attend to cultural differences, problems in this area still exist. Smith indicated that she attempted to obtain support from staff and developed her own network of support to assist her with challenges she faced while in CCC's DMT program. These actions support recommendations proposed in the discussions of past research (Hammond & Young, 1993; Parham & Moreland, 1993; Thomason, 1999). Again, due to the structure of her thesis, comparisons can be made between hypotheses from earlier research (Hammond & Young, 1993; Parham & Moreland, 1981; Thomason 1999) and the actual experiences of a student with minority status. For instance, Smith reported feeling forced to continuously adopt White/European perspectives which contributed to her feelings of isolation and frustration. She found that developing her connection with her church served as a way to stay close to her culture. Smith also reported that she later joined a support group for African-American

dance/movement therapists, which reportedly improved her level of comfort and feelings of belonging.

From the data reported in Smith's thesis, it is evident that changes related to Furr and Carroll's (2003) Belief and Affective Clusters occurred. Within her research, Smith (2011) included questions which indicated awareness related to Furr and Carroll's Belief Cluster. Questions such as: "Are my White/European professors trying to get me to think the way they do? Because of my Christian faith, how can I integrate what I believe without offending others?" (Smith, 2011, p. 8). Such questions indicated that Smith was concerned that material within her coursework and the beliefs of classmates and professors conflicted with her personal values. Smith also indicated that she experienced change within Furr and Carroll's Affective Cluster by identifying her sense that her professors lacked understanding when she attempted to express her feelings. Although Smith does well to synthesize specific events with personal reflection in her analysis, other than the creation of her thesis, Smith's research does not include significant indicators of growth during her graduate training. Nishida elucidated numerous examples of her personal growth during the DMT training program without indicating many literal situations that facilitated such growth. In contrast, Smith identified multiple encounters that may have encouraged personal development without acknowledging personal growth within her DMT training. Instead, Smith used the creation of her thesis as the opportunity for reflection and personal development. Although Smith does not explicitly state instances of increased awareness due to personal reflection during her DMT training, it does not exclude the possibility of personal growth occurring during that time. The fact that she was asking questions related to identity and creating poetry to process her experience indicated that reflection was occurring,

although an in-depth exploration of personal meaning may not have occurred until conducting her thesis research.

As previously stated, Smith's (2011) thesis provided a unique look into the experience of a minority student in a psychotherapy training program. By including actual events combined with personal reflections, readers are able to identify on-going difficulties while learning how a person in such a situation adapts to achieve success. As in Nishida's (2008) thesis, the researcher was the only participant in Smith's study. Even though only one perspective is provided, it resonates with all other related research previously reviewed (Gilmore, 2005; Gordon, 1993; Hammond & Young, 1993; Parham & Moreland, 1981; Thomason, 1999).

Within their research, Smith (2011) and Nishida (2008) explained that they often felt isolated and different from their peers. Gilmore's (2005) data indicated similar experiences among her African-American participants. It is clear from the span of time between Parham and Moreland's (1981) research and Smith's (2011) thesis, additional research and strategies are needed to make the psychology education experience more comfortable for students with minority status. Gilmore, Nishida, and Smith's research serve as a response to studies which endeavored to remedy the isolation and frustration experienced by minority students.

Multiple studies were examined within this section of the literature review. All focused only on race and ethnicity as a qualifier of minority status. Bryant et al.'s (2005) report was the only one to delimit by gender, focusing only on the experience of African-American female faculty of psychotherapy programs. The theses created by CCC DMT students (Gilmore, 2005; Nishida, 2008; Smith 2011) provided data on the actual experiences of minority students in a psychotherapy training program. Other studies discussed earlier in this section (Gordon, 1993;

Hammond & Young, 1993) examined recruitment and retention strategies, with only Parham and Moreland's (1981) research including a small amount of actual feedback from minority students.

Diversity Initiatives in Dance/Movement Therapy

Although the efforts to increase diversity in psychotherapy education and practice have been the impetus of many studies, it appears that race and ethnicity remain the primary focus. In response to this issue, the ADTA now includes a Multicultural and Diversity Committee (MDC) (ADTA, 2009b). The MDC was developed to support the ADTA with efforts to retain members of minority status while providing educational opportunities to increase multicultural awareness among its existing members.

Since its inception as an ad hoc diversity committee in 2008, the MDC has developed in to a standing committee, and now includes multiple affinity groups. As of 2013, six affinity groups exist: Asian and Asian American Affinity Group, Black Americans and African Descendants, Office of Afro-Latin Relations, Lesbian, Gay, Bi-Sexual, Transgendered, Questioning and Allies, as well as groups for religion/spirituality and social justice. An information sheet available on the ADTA website (ADTA, 2009b) explains that the initial purpose of the MDC was to determine if members felt "underrepresented or disenfranchised within the organization due to identification with a diversity status," (ADTA, n.d., p.1). The information sheet included the suggestion of adding age and gender groups in the future, but a group for people with physical disabilities may also be beneficial.

A conversation with the chair of the ADTA's MDC (A. Tatum-Fairfax, personal communication, February 28, 2013) validated the need for research that extends beyond race. In the conversation, the chair of the MDC was asked how the committee determined which members qualified for diversity status. Her response indicated that, because no statistical

demographic data exists on the members of the ADTA, members were asked to volunteer for the MDC as self-identified minorities. From this request, not only did ethnic minorities step forward, ADTA members who represent varying ages, spiritual/religious affiliations, and sexual orientations volunteered as well.

Since the MDC includes members from across the United States, the MDC meets monthly via teleconference. During these meetings, members address current topics and develop projects to assist in meeting the needs of the ADTA and graduate schools offering DMT training. One instance of the MDC's efforts includes providing counseling, mentorship, and support for minority students training to become dance/movement therapists. The chair of the MDC explained that any department, professor, or student in need of support regarding their diversity status can contact the MDC for additional resources and guidance.

The chair of the MDC explained that in addition to supporting current students and members who are self-identified minorities, the MDC is developing a collection of resources to enhance multicultural competencies of those working as, or studying to become, dance/movement therapists. Members of the MDC present workshops and lectures annually at ADTA conferences related to enhancing the diversity of the field. The MDC also advises the ADTA Board of Directors regarding its efforts to make progress toward increasing diversity of its members.

Other than the information sheet available on the MDC's webpage and an information packet available for purchase on the ADTA website (ADTA, 2009c), no other writings or reports from this committee exist at the time of this literature review. The MDC has taken the first steps for increasing awareness of diversity that extends beyond race. To validate and reinforce the importance of its purpose, the MDC could conduct research to obtain statistical demographic

data on ADTA members. Such research could include questions to determine attributes of traditional dance/movement therapists, as well as questions to more accurately identify specific minority groups. This data would provide insight as to the distribution of different minority groups in relation to those with traditional backgrounds. If certain minority groups were identified as having little or no representation within the ADTA, initiatives could be developed to recruit and support them. The MDC could also encourage its members to begin research related to each of the affinity groups. Such research would provide much needed information regarding the underrepresentation of dance/movement therapists with non-traditional backgrounds.

From the theses included in this section of the literature review, it is apparent that efforts to increase diversity among dance/movement therapists are improving. The data obtained by Gilmore (2005), Nishida (2008), and Smith (2011) indicated that nonwhite students are successfully making their way through DMT training programs. Their research also indicated that more can be done to provide a supportive environment for those who identify as minorities.

A conversation with the chair of the MDC provided insight regarding the efforts of the committee to develop an understanding of all non-traditional dance/movement therapists. The MDC's efforts thus far indicate attempts to embrace multiculturalism in its entirety, rather than focusing on racial minorities. Such efforts bring promise of more research related to all types of minorities, which will expand the literature available on the subject.

Conclusion

The purpose of this literature review was to obtain information related to the research questions created for this thesis. The questions were formed to develop an understanding of why most dance/movement therapists are female with a Western-European background, and the

experiences of dance/movement therapists who do not match the most prevalent characteristics of those in the field. When attempting to collect literature related to the research questions, little could be found. After intense efforts to locate specifically relevant literature, the search was expanded to include characteristics of therapists, recruitment and retention strategies of minorities, and experiences of ethnic minorities in DMT training.

From the literature included in this review, it is apparent that research related to diversity was relegated to race, if acknowledged at all. Because minimal research exists regarding the experience of students and therapists with non-traditional backgrounds, a conversation with the chair of the MDC was necessary to determine what efforts are being made to increase diversity within the field of DMT. Theses created by DMT students provided the most relevant information related to the experiences of students with non-traditional backgrounds. At the time this literature review was created, only theses reporting on experiences of ethnic minority and bi-cultural students existed.

Each of the reports within the second section of this literature review encouraged future researchers to expand studies to include more and different minorities than the ones they had studied. The same recommendations were made in the discussions of all theses discussed in section three. With the creation and development of the MDC and its affinity groups, attention is being drawn to the paucity of research available on non-traditional dance/movement therapists.

When developing the research format for this thesis, all recommendations of previous research and absence of research were taken into consideration. First, this thesis includes an operational definition of non-traditional dance/movement therapists. The participants included in this study represented a variety of minority characteristics in regard to the field of DMT. Characteristics such as age, gender, culture of origin, race, and previous dance experience were

used to identify potential participants. The five actual participants represented at least one of the characteristics previously stated. Although the sample size is small, the data collected from participants addressed numerous gaps in the literature. Within the documentary film and relevance chapter of this thesis, readers will find information regarding experiences of dance/movement therapists with diverse qualities such as age, cultural background, previous exposure to related fields, and gender.

Methods

Methodology

Organic Inquiry is a relatively new research methodology that focuses on transformation rather than reductive results (Clements, 2004; Curry & Wells, 2006). OI invites the researcher to draw from a significant life experience as inspiration for the study. The researcher feels motivation to share her own experience to influence the life of another (Anderson & Braud, 2011; Curry & Wells, 2004).

When using OI, data collection includes several cycles of reflection and collection, or what Anderson and Braud (2011) label “preparation, inspiration... and integration” (p. 137). The researcher first reflects on his or her experience, using the findings from that process to develop a framework for the data collection. Curry and Wells (2006) explain that data can be collected by “... [combining] standard methods like interviews and content analysis with more creative processes such as art, dance, poetry, [and] music” (p. 29). This data is then reviewed by the researcher through various types of processes. These encounters can include experiences with feeling, sensing, thinking, and intuiting (Anderson & Braud, 2011). While reviewing the data, the researcher begins to identify similarities among the participants’ contributions, using various means to process and validate findings. Researchers using OI are encouraged to accept “confirming signals” (Anderson & Braud, 2011, p. 147). These confirming signals indicate that the researcher is operating from a place of intuition and not allowing the process to be driven by ego. Some of the most commonly reported confirming signals include tears, physical sensations, strong positive emotions, or synchronicities occurring during the research process. These confirming signals are meant to validate the researcher’s intuition which is very similar, if not identical to, kinesthetic empathy practiced by dance/movement therapists (Federman, 2011).

Being a dancer and an emerging dance/movement therapist, the encouragement to honor the body in the research process was incredibly appealing to me. Through training to become a dance/movement therapist, I had developed a deeper understanding of how to use my body to intuit the creative process. Discovering the research methodology of OI was a synchronicity in itself because it allowed me to use my existing skill set in my research process.

By asking the researcher to become aware of her own responses to the data, OI employs the researcher as a tool for analysis of the material provided by the participants. “Organic Inquiry also clears the way for the researcher to use every part of who they are” (Curry & Wells, 2006, p. 21), allowing transformative change to occur in every step of the research process.

By operating from a transformative approach, OI allows for flexibility in the research format as well as presentation of findings. As the method does not require reductive, quantifiable results, the participants’ stories may be shared authentically in their own words (Anderson & Braud, 2011). OI provides the opportunity for the researcher to collect the stories of participants. When their stories are combined with the researcher’s experience with the topic, a group story develops. It is predicted that by creating a group story, the reader/viewer’s personal story may be influenced.

When conducting research using OI, the researcher is encouraged to become aware of their connection to the spiritual, synchronicity in relationships, as well as alternative ways of knowing. Literature about OI reports numerous examples supporting the importance of the researcher using alternative, less concrete ways of knowing. As previously noted, this is to encourage the researcher to become aware of confirming signals supporting their intuition (Anderson & Braud, 2011; Braud, 2004; Curry & Wells, 2004). Connection to one’s spirituality and intuition are encouraged throughout the entire research process. By choosing to embark on

an OI journey, researchers must embrace their spirituality and trust their intuition during every step of the process. Trusting intuition is of utmost importance during participant selection, data analysis, and creating the presentation of findings.

Participants are recruited based on their connection to the topic. They are selected because they share an equally strong relationship with the material based on their own experience (Anderson & Braud, 2011; Clements, 2004). In research using OI, data collection is most frequently done through the use of interviews (Anderson & Braud, 2011). These interviews are often semi-structured allowing the participants to relate details and revelations of their story naturally, supporting the authenticity of the disclosure (Curry & Wells, 2004).

It is expected that because the researcher has done a considerable amount of reflection and processing of her own story, she may use insight gained to analyze participants' contributions. By using her own story as a basis for data analysis, the researcher is able to synthesize details from participants thereby creating a group story. The group story is then presented with the expectation that the reader/viewer will find personal meaning (Anderson & Braud, 2011).

To properly analyze the data, the researcher has had to spend significant effort processing her own experience. By thoroughly comprehending her own experience, the researcher is prepared to evaluate the relevance of information provided by participants. Data analysis is open to several means of validation. Bodily indicators of validity: chills, tears, and feelings of connection called "somatic resonance" (Curry & Wells, 2004, p. 85), can be used to assess information gathered from participants. When analyzing and presenting the data, the researcher must exercise care to ensure that only information specifically relevant to the research is included (Curry & Wells, 2006). The presentation of the findings can be shared in multiple ways

including writing, art, poetry, film and movement (Anderson & Braud, 2011; Curry & Wells, 2004). Organic Inquiry calls for transformation rather than quantifiable results, allowing the participants' stories to be expressed in their own words without strict categorization and condensation of meaning. Organic Inquiry not only allows the participants to be known as contributors, it is encouraged. This differs from many other research methodologies where, even before the data is collected, strict measures are taken to ensure that participants and their contributions remain anonymous. The format of this thesis is positively impacted by the fact that viewers/readers may see and know the people telling the stories they hear.

Because I wished to present the findings of my research in the most accessible way possible, OI was an ideal choice as it allows for the use of artistic means of data collection and presentation of findings. Two additional components of OI served to further validate its compatibility for my thesis. The emphasis on storytelling and that participants need not remain anonymous served to reinforce the belief that OI was the most fitting methodology for my thesis.

Participant Selection

After consulting with my thesis adviser regarding the desired outcome of the video portion of my thesis, I came to a decision on the number of participants needed. To ensure diversity, yet keep the amount of data manageable within the scope of this research, I decided to include a maximum of six participants. From this same discussion with my thesis adviser, I limited the participant search to dance/movement therapists currently living and working in the Chicago area. This decision was made based on time constraints and resources.

Once the number of participants had been decided, a loose agenda was developed. The first task was to identify potential participants. To begin the recruitment process, I conversed with faculty members in Columbia College Chicago's Dance/Movement Therapy and

Counseling program. In these conversations, I explained the topic of my research and the intent of my thesis. The faculty members were told that I was seeking dance/movement therapists with non-traditional backgrounds. At that early point in the recruitment process, non-traditional background included any of the following: people who had grown up in a foreign culture, or were an ethnic minority. As I spent more time discussing my thesis, my working definition of non-traditional student began to change. I also became interested in recruiting participants who came to the field of DMT from a significantly different line of work, or represented some other characteristic uncommon to the majority of practicing dance/movement therapists. From this explanation, faculty members made recommendations for possible participants. Once I had collected a list of 15 potential participants, I compared details about their background. While reviewing the list, I noted differences in gender, previous work experience, time working as a dance/movement therapist, and current work environment. Potential participants were then evaluated based on the previously mentioned criteria, with those who met the most categories being placed at the top of the list. The list was then evaluated to determine which people would serve to exhibit the most diversity with fewest participants included. The initial list was sorted into first choice and second choice candidates.

With the help of my thesis adviser, I obtained permission to contact each of the potential participants on the first list via email. A form email was composed (see Appendix A) and sent to each person explaining my research topic. The email also included information regarding the expectation that each participant would perform a verbal interview and movement phrase related to their experience with my topic. From this initial mailing, three people responded stating that they would be willing to participate. The same procedure was done to obtain permission to contact the second list of potential participants. After changing the date and reply-by date, the

second recruitment email was sent. From this second emailing, three more people agreed to participate.

After the six initial participants had agreed to take part, I conferred with my videographer to determine his availability. The participants were contacted to schedule in-person interviews via emails which included specific dates and times within a two month time period. To make their involvement as convenient as possible, participants were asked to select the location, date and time for their interview. During this scheduling process, one of the participants chose to decline involvement as her availability did not fit with the times offered. This reduced the number of participants to five.

The participants in this research include four women and one man. Ethnic diversity was represented by one person of African-American descent, one of Colombian, one of Taiwanese, and two of Western European. The participants ranged in age from their mid 30s to late 50s. All participants were graduates of Columbia College Chicago's Dance/Movement Therapy and Counseling program and were currently living and working in the Chicago area.

Data Collection

To prepare for the in-person interviews, a list of questions was developed (see Appendix B) and emailed to each participant prior to the scheduled interview. These questions were designed to gather biographical information about the participants. The requested information included details about ethnic background, careers held prior to becoming a dance/movement therapist, and relevant experiences that prepared them to enter the field of DMT. Once each participant had emailed their responses to me, I reviewed their information and formulated a list of eight to ten questions (see Appendix C) that were used as a framework for the in-person interviews.

Each of the participants was interviewed separately at different locations in the Chicago area. On the date selected by each participant, my videographer and I traveled to each location. Two of the interviews were conducted at the participants' place of employment, two were conducted at participants' homes, and one was completed in the library of Columbia College Chicago. Other than the participant, my videographer and I were the only people present during each interview.

The interviews included similar equipment set up as well as sound and light checks. Upon arriving to each interview, I spent time explaining the process of the interview to each participant as my videographer set up his single camera and any lights needed. During the explanation of the interview format, the participants were given the informed consent form and a release of digital representation to review and sign (See appendices D and E). Once the seating arrangement and camera had been set, the videographer attached a small microphone to the participant's shirt collar and checked the sound quality of their voice on the recording device.

The Interviews

Each interview began with the participant stating their name and credentials. I then began asking questions from the list I had created prior to each interview. If the participant began speaking about a topic and another question came to my mind, I would then ask them to answer a question developed in the moment. The choice to ask spontaneous questions during each interview was decided by paying attention to my own emotional and somatic response to what was previously said. Examples of somatic resonance that encouraged spontaneous questions included excitement, laughter, tearfulness, or my torso advancing forward toward the participant. When I experienced a moment of somatic, emotional or intellectual resonance, I formulated an additional question on the spot to encourage the participant to elaborate.

Once that topic had been explored, I referred to my list of questions ensuring that we remained close to the focus of the interview. This process continued until each question on the list was answered. Of the five total interviews, four verbal segments lasted approximately 35 to 45 minutes, with one interview lasting approximately one hour. Once the verbal portion of the interview was completed, the participant was given a few moments to relax. During this break, the videographer set up the camera to film the movement portion of the interview.

Before transitioning to the movement portion of the interview, the participant was encouraged to reflect on their internal experience during the question and answer segment. They were invited to move to represent their experience of becoming a dance/movement therapist. Four of the participants chose to move in silence and one participant chose to move with music. The videographer filmed as I witnessed during each movement session. Once the movement session was completed, each participant was asked to repeat some of the movements so that the videographer could gather additional close-up footage of their hands and feet. This additional footage was taken as b-roll clips that would serve as material for transitions in the finished film. After the movement portion was completed, the videographer packed up his gear while I spoke briefly with the participant. During our closing conversation, the participants were thanked for their time and informed that they would be contacted at a later date to review their interviews. After each interview, I created a journal entry recording thoughts and feelings related to the experience.

Analyzing the Data

The data was stored on an external hard drive that was later transferred to my home computer. I created files on my computer separating each interview into verbal and movement sections. The verbal portions of the interviews were reviewed several times. During the first

viewing of the footage, I simply watched each interview to reacquaint myself with the material. When reviewing the footage a second time, I noted time markers indicating points where a question had been asked as well as a detailed note indicating the wording of the question. The third time the footage was visited, I began taking notes about the responses given by the participants.

Once I had a detailed list of questions asked in each interview, I began comparing questions and the responses given by each participant. This list developed into specific categories related to their experiences of becoming dance/movement therapists. Once the categories were identified, I then reviewed the list of pre-determined questions (see Appendix C) and noted in which interview sessions they were asked. From this procedure, I was able to determine that five questions were asked in all interviews and three questions were asked in four interviews. The importance of the question was based on the number of times it was asked during data collection.

Although the questions were not worded exactly the same for each interview, the main point of the query was the same. The five pre-determined questions asked in each interview included:

1. What type of work were you doing prior to becoming a dance/movement therapist?
2. What will increase diversity in the field?
3. How did you learn about DMT?
4. What positive realizations have you had as a person with a non-traditional background while training and working in the field?
5. How can curriculum be enhanced to include improved multicultural training?

The second category of questions included:

1. What was it like studying dance/movement therapy with no dance training?
2. How did DMT help you acculturate?
3. What was it like to be a non-traditional student in the program?

After identifying points in each interview where the participant answered these questions, I proceeded to prepare the footage for editing. To do this, I created scripts for each interview indicating what was said and the point in time in which the question was answered. I sent the scripts to my editor and she edited all of the interview footage. The edited footage was then compiled into shortened clips which only included the responses to the questions listed above. Once I had reviewed the condensed clips, I then sent the footage via email to the participants for their approval. All of the participants responded via email giving their consent that all edited footage could be used.

While I waited for my editor to process the verbal interviews, I took time to review all of the movement phrases performed by my participants. The movement footage was viewed several times in a row. During these viewings, I paid attention to my level of interest in what I was viewing as well as any emotions I experienced. When I experienced feelings of tenderness, sadness, or empathy with the movement I was viewing, I recorded the time in the footage that it occurred and a brief description of what movement was being performed. These notes were compiled into individual movement scripts and sent to my editor.

Creating the Documentary

Once I had approval from each of the participants, the edited footage was then transcribed, verbatim, into color-coded text. Each participant was assigned a specific color. The colors were chosen based on the general feeling I experienced while interviewing the

person. The transcriptions were printed, then cut up into individual responses to add to the story board.

The story board consisted of several long, wide sheets of paper, on which I taped all elements of the documentary. These elements included every visual and sonic component of the project. Title cards were created to indicate where written text would appear in the film. These title cards indicated the basic structure of the film such as the title of the documentary, a definition of DMT, a very brief explanation of the project and the questions used in the interviews.

As the methodology of OI encourages, I chose to employ creativity in the creation of the storyboard. I viewed the storyboard as a collage, an art form that I had previously used to explore and express my own feelings by using the beauty born of others. It seemed to be the best way to honor the stories of my participants while engaging the intuitive processing essential to OI.

I sat for hours sifting through the printed transcripts while listening to music. Sometimes I became caught up in a statement made by a participant and would feel stuck trying to decide where to place the clip. In these times, I engaged in brief movement improvisations to attempt to embody the words and/or feeling expressed. This same inspiration for improvised movement came when I experienced feelings of gratitude for the honesty and beauty in a statement made by a participant. I also experienced moments of gratitude that brought tearfulness as I worked throughout my data collection and analysis process. As stated by both Anderson & Braud (2011), and Curry & Wells (2006), the experiences of impulse to move or cry served as validation in the process of using the OI research methodology.

The development of the group story continued as I created my collage of questions and responses given by the participants. Once I was satisfied with the layout, all of the details from the storyboard were compiled into a text script detailing the placement of title cards, dialogue and movement. This script was sent to my editor. From it she created the first draft of the film. I reviewed the first edit of the film multiple times. During each viewing I made notes about all of the awkward parts I noticed. These notes included details about transitions between clips, errors in title cards, and where my mind began to wander. I then invited my thesis adviser and other expressive therapists to view the footage. From their feedback, I made adjustments to the script, which were sent to my editor for the second revision of the film. The second edit of the film was reviewed in a similar way, with multiple viewings and feedback from peers, participants and my thesis adviser. All of those adjustments were compiled into the script and sent to my editor for the final revision of the film. Similar reviews of subsequent drafts were conducted, including feedback from peers, a few of the participants from the research, and my thesis adviser. Staying true to the process of OI, synchronicities were embraced and trust in the natural evolution of the research process ensured that the documentary would remain true to its initial intention while fulfilling the need for such an investigation.

Relevance To The Field

Introduction

The research methodology of OI served the purpose of this thesis very well, as it permits the experience of the researcher to act as a catalyst for the collection of similar stories. It was my own experience of coming to know, study, and practice DMT that inspired my research. Learning to accept my own differences from my classmates as strengths fostered my curiosity in how others experienced the same challenge. My awareness of the lack of diversity among those who practice DMT compelled me to seek out the stories of individuals who do not fit the traditional definition of a dance/movement therapist. By exploring the stories of dance/movement therapists with non-traditional backgrounds, a group story of self-discovery and success developed.

There are several commonalities in the backgrounds of most people entering the field of DMT, experience with classical dance training being one of them. The commonalities also include being female with Western-European heritage. Individuals considering a career as a dance/movement therapist may be discouraged from pursuing it if their backgrounds do not align with the norm. By hearing the experiences of people whose backgrounds do not fit that of traditional dance/movement therapists, other non-traditional candidates may be inspired to pursue training. This belief inspired my first set of research questions: Why are most dance/movement therapists White females with a dance background? What are the steps in becoming a dance/movement therapist? What challenges are experienced in the process? Why do people choose DMT over other therapeutic modalities?

Once I had finished data collection and began to analyze the participants' interviews, I began to feel anxiety because their responses did not fit into the confines of my initial research

questions. This anxiety led me to take a break from analyzing data. During that break, I had several conversations with other expressive therapists regarding my own experiences with DMT training and the data collected from my participants. During one conversation, I stated all of the information I did not obtain from the data collection, and then all of the information that the participants did provide. I became tearful and overwhelmed by the honesty and beauty in my participants' stories. Their courage to share intimate details of their personal growth humbled me. I was so moved because much of what they shared resonated with my own experience of personal growth while in the DMT program.

During that same conversation, I realized that I was focusing too much on the structure and expectation of what I thought should be important in my thesis. My anxiety and frustration came from the expectation that the data would match my research questions. It was not because I lacked quality data. The frustration and anxiety came because I was not accepting the natural development of the group story. Once I had expressed how humbled I was by my participants' contributions, I felt relief and gratitude. I knew our group story was both much bigger and yet more simple than I had anticipated. Within my push to proceed through data analysis, I lost sight of a very important part of OI. Anderson and Braud (2011) spoke to this experience, explaining that ego can sometimes interfere throughout the research process. In attempting to answer my initial research questions with the available data, I became anxious and frustrated instead of trusting the process to provide relevant material. Upon acknowledging this interruption of ego, I revisited the data to look for the "collective meaning" (Anderson & Braud, 2011, p. 154). With an expanded perspective and renewed trust in the OI process, I reviewed the data again.

While revisiting the data, I was mindful of what had brought me to tears of gratitude during one critical conversation. As Anderson and Braud (2011) indicated, my personal story as

the researcher was influenced by those of my participants. I had experienced a great deal of personal growth while training to become a dance/movement therapist. Data provided by my participants reminded me just how significant that growth was. By listening to their stories—which included increased awareness, insecurity, courage, and healing—I realized that they were reflecting varied versions of my story back to me. Because of their passion for helping others, and their fundamental belief that the body holds the key to wellness, they too risked incredible vulnerability by entering the DMT program. On the surface, we appeared to be so different, but our experiences had many similarities.

Traditionally within quantitative and qualitative research, a hypothesis or question is necessary to guide the development and execution of the study. Because the ultimate intention of OI is transformation, it strays from conventional research methodologies which aim for reductive results. When in the early stages of developing my thesis, I was inspired by two things: my curiosity regarding the lack of diversity in the field and my desire to increase awareness of the field of DMT. While following the steps necessary to obtain approval from the Institutional Review Board and CCC's thesis committee, I developed the initial research questions for use during data collection. Even though I studied the methodology of OI in order to appropriately employ it throughout my research process, I did not fully comprehend how transformative the process could be. I understood that, as the researcher, my personal story would be transformed, and that the participants would also experience a change in their relationship to the material. What I did not expect was that the research questions could also be affected by the process of the research. Even though I had expanded my perspective and revisited the data, I continued to experience a sense of uneasiness. I had to change my research questions. The uneasy feeling came from two distinct places. First, I did not know if this was

possible within the thesis process, nor did the OI literature include any indication that this might occur. In fact, the most prominent literature available (Anderson & Braud, 2011; Curry & Wells, 2006) did not discuss research questions using the OI methodology.

However, Curry and Wells (2006) did provide vague reassurance for such an occurrence when writing that OI “honors the experience under investigation, and does not distort it” (p. 22). After a discussion with my thesis adviser, I accepted the influence of the group story and modified my research questions. The new questions took into account that participants shared more than just details about the basic steps necessary to become a dance/movement therapist and challenges that have been identified by earlier research (Hammond & Young, 1993; Parham & Moreland, 1981; Thomason, 1999).

Even though I had modified the question regarding why people choose a career in DMT over other therapeutic modalities, I found that each of the research participants had answered this without being asked. Because I allowed the interviews to develop organically, three out of the four revised research questions were answered. Unfortunately, the question regarding why DMT is a field primarily pursued by Caucasian females was not answered by the collected data.

Choosing a Career in Dance/Movement Therapy

During the first section in each of the interviews, the participants—Jeff, YuLing, Andrea B., Isabel, and Andrea G.—were asked how they learned about DMT. Jeff and Andrea G. intentionally searched for a body-based form of psychotherapy. Both had previous work experience as licensed massage therapists (LMTs). From their work with massage therapy clients, Jeff and Andrea G. discovered that many of their clients' ailments had an emotional root or connection. Wanting to provide more complete care for their clients, they decided to seek out a training program that included the body and the mind. Both desired to stay in the Chicago area

and found that CCC's DMT program was the only master's level psychotherapy training program in the area with a strong emphasis on the body.

Andrea B., YuLing, and Isabel learned of DMT by chance. Because of their strong personal relationship with the healing power of movement, they reported excitement and relief to learn that such a modality existed. Again, like the two participants who had worked as LMTs, each had seen or experienced the power of including the body in developing self awareness and engaging in the healing process. Although only YuLing had formal dance training, Andrea B. and Isabel shared the impact cultural and social dance had in their lives. All three articulated increased self-awareness and healing through dance experiences.

Similar to each of the participants in the research, I was surprised to learn of DMT. I had formal dance training and knew of the power of movement both for myself and my students. I wanted to include dance as part of my professional life, but did not feel satisfied with the thought of pursuing a master's degree in pedagogy or choreography. Upon learning what DMT was, I too felt excitement and relief.

From these responses, it is clear that people who have experience with body-based healing, either through therapeutic work or social dancing, understand the importance of including the body to achieve holistic health. This belief may be true for all dance/movement therapists regardless of whether or not their history includes formal dance training. For the participants in this study, it appears that they were already engaging in body-based healing before they learned of the DMT modality.

An important detail to note from this collection of responses was that neither I, nor any of the research participants, knew of DMT before searching for a master's level body-based program, or learning about it by chance. Such information is indicative of the lack of awareness

of DMT in both health-related communities such as massage therapy, as well as the general public.

Previous Work Experience

The research question regarding qualities shared by non-traditional dance/movement therapists was not easily answered by the collected data. This was most likely due to the wording of the research question. The word qualities is very vague and perhaps a more specific term such as attributes, skills, or experiences would have yielded more fruitful contributions from the participants. When analyzing the data, only one quality stood out among all of the participants. All of the participants included in this study had extensive work experience prior to entering CCC's DMT program. Such a quality was easily relatable to me, as I also had several years of professional experience prior to entering DMT training. Having previous career experience may have contributed to the participants' ability to adjust to the culture of the program. Experience gained within past work environments potentially helped them to feel more comfortable and accepted. A more extensive discussion on this point will take place later in this chapter.

There may be other qualities shared by my participants, but there are two reasons that past work experience was the most salient finding. First, the data collection for this thesis included a question asking participants what kind of work they did prior to entering DMT training. Second, my personal story including past work experience filtered my analysis of the data. Such a discovery within the data begs the question: Does previous work experience contribute to a person's level of comfort during DMT training? This topic was not discussed in the literature reviewed for this research. Although theses about the experience of non-traditional DMT students (Gilmore, 2005; Nishida, 2008; Smith, 2011) discussed the topic of feeling

welcome and comfortable in CCC's DMT program, the data from their research does not indicate whether their participants had professional work experience prior to the start of DMT training. The fact that all of the participants in this thesis had previous professional experience suggested that they were somewhat older and perhaps more mature, enabling them to adapt and feel comfortable within the DMT training environment even though they were non-traditional students.

Participants' Self-Identified Changes During Dance/Movement Therapy Training

Although the participants in this research indicated that their over-all experiences were positive, the question regarding their experience as a non-traditional student proved to be revealing and unique to each person. The responses were varied, with some being completely positive, while others indicated challenges that resolved themselves into significant personal growth. Within their answers, the participants touched on points noted by previous authors (Furr & Carroll, 2003; Murray & Kleist, 2011; Nishida, 2008; Smith, 2011).

Shifting from judgment to acceptance. Like Nishida (2008), Jeff reported changes related to Furr and Carroll's (2003) Belief and Affective Clusters indicating that he too became aware of a value conflict that elicited a significant personal obstacle while in the program. Jeff shared that he had come to CCC's DMT program with long-held beliefs that it was unacceptable for men to move in a feminine way. This belief was reinforced by his family and friends and was never challenged until he enrolled in the DMT program. Upon entering the program, he encountered extreme challenges to his fundamental belief. Jeff spoke of it as being averse to moving in a feminine way, which he labeled as soft and flowing. As he spent time with his classmates who were open to using a spectrum of movement qualities, he recognized that he had a growing respect for such a skill. He noticed that his classmates who used a broader repertoire

of movement qualities encountered the world with curiosity, openness and flexibility. That observation affected his perspective, which eventually led to his desire to change his fundamental belief. Jeff began to experiment with movement he had previously categorized as feminine. Through this effort, he was able to access deeper compassion for both himself and others. This change reported by Jeff indicates that during his training, he experienced changes in what Furr and Carroll (2003) identified as Belief and Affective Clusters. Jeff acknowledged his fundamental prejudice against certain types of movement, and subsequently challenged himself to explore the benefit of changing his perception. By doing so, he experienced a change related to the Belief Cluster. In his interview, Jeff shared how intimidating this change was for him. He also relayed that in doing so, he was able to feel more complete and whole as a person. This change indicated that he also experienced growth within Furr and Carroll's Affective Cluster, which pertained to personal obstacles and personal growth inside and outside of the training program.

YuLing also reported growth within the Belief and Affective Clusters. The change related to the Belief Cluster is most evident in her explanation of coming to a different country to study for a master's degree. She spoke of the differences in culture, including teaching style, language, movement styles, and emphasis on individuation. YuLing reported that she was glad to have made the choice to relocate for DMT training as it provided her with numerous opportunities to, in her words, make her lens wider in terms of how she viewed herself and the world around her. The specific example she provided connects to Furr and Carroll's (2003) Affective Cluster. She indicated that while in the DMT training program's movement analysis class, she and her classmates were challenged to view movement without judgment. By engaging in this challenge, YuLing experienced feelings she identified as relief and safety. She

explained that such feelings occurred because it was the first time since relocating to a new country that she did not feel like her appearance or accent influenced how others perceived her. Upon learning how to observe movement objectively, YuLing was able to experience an increased level of comfort and connection with her classmates. YuLing explained that this was possible because she had increased self-acceptance by learning to view herself from a more objective perspective. This occurred when she began to view herself from a more basic body/movement lens and less from the point of more obvious cultural attributes.

From previous literature (Furr & Carroll, 2003; Gilmore, 2005; Murray & Kleist, 2011; Nishida, 2008; Smith, 2011) it is apparent that personal changes occur while training to become a therapist. Nishida (2008) and Smith (2005) provided many examples of changes within Furr and Carroll's Affective and Belief Clusters, but earlier research did not include participant changes that related to the Behavioral Cluster.

Integration of cultural background. Isabel and Andrea B., indicated that their cultural background provided material for growth in the Behavioral Cluster. Furr and Carroll (2003) explained that the Behavioral Cluster included applying counseling theories and skills to previous life events, in effect, changing the student's personal perception while enhancing therapeutic skills. In doing so, students also experience changes in either, or both the Affective and Belief Clusters. This was true for both Isabel and Andrea B. in this thesis research.

Although Andrea B. did not have formal dance training, she participated in social dancing with peers and attended church services that included dance. She reported an observation made long after dancing socially with peers in the 1950s and 1960s and encountering Pentecostal praise dancing in her church. Through her studies to become a dance/movement therapist, Andrea B. recognized that many of the movements performed both in social and

church dancing related to healing dance rituals in African culture. By learning to observe and evaluate movement, her previous observations were validated. She began to incorporate this knowledge into her therapeutic work with ethnic minorities. In recognizing the value of social dancing, then validating her observations through formal education, she was able to experience personal growth identified in Furr and Carroll's (2003) Behavioral Cluster.

Isabel also identified growth within the Behavioral Cluster. She spent her early life in Colombia and was sent to the United States as a political refugee. Prior to arriving in the United States, Isabel experienced years of cultural unrest and violence which resulted in trauma. She later returned to her home country and experienced severe psychological challenges, which she reportedly healed by using dance. Every facet of Isabel's story included aspects that, when combined with therapeutic training, included growth in not only the Behavioral Cluster, but the Affective and Belief Clusters as well.

By moving to a new country, she experienced struggles with acculturation and challenges related to developing an identity that included both cultures, much like Nishida (2008) and YuLing, the other foreign-born participant in this research. Although she had spent several years living in the United States prior to entering CCC's DMT program, her experiences with acculturation provided abundant potential for growth in Furr and Carrol's (2003) Belief Cluster. During her interview, Isabel did not elaborate on her experiences of acculturation, but did speak about developing a bi-cultural identity. This was done through her work as the manager and dance instructor for Latin night clubs. By teaching Latin dance at these clubs, she was able to honor her Colombian culture while living in the United States. When training in CCC's DMT program, all of these experiences contributed to her growth in the Belief Cluster. She, like

Andrea B., found validation of previous personal observations of her culture in the techniques and theories taught in the program.

Identifying the Need to Expand the Multicultural Scope in Dance/Movement Therapy

It is important to point out that Isabel reported disappointment with some of the theories being taught during her time at CCC. She found that the curriculum was greatly influenced by a Western-European cultural perspective, both in the verbal and non-verbal theories she encountered. Such an observation resonated with findings from earlier research (Gilmore, 2005; Gordon, 1993; Hammond & Young, 1993; Parham & Moreland, 1981; Thomason, 1999) indicating that nonwhite students struggle with theories heavily influenced by Western-European views.

During her interview, Isabel expressed concern regarding the lack of multiculturally influenced theories and tools included in her DMT training. She identified the use of Laban Movement Analysis (Moore, 2009) as being the only theory taught for observing and evaluating movement during her training. Her experience of growing up in Colombia, then moving to the United States provided her with valuable insight regarding the differences between the movement profiles of South Americans, specifically Colombians, and Western Europeans. Isabel indicated that she understood that such observation theories are limited, but expressed her desire for a less ethnocentric means of observation and evaluation to be developed and implemented in the field.

Integrating Past Experiences to Enhance Professional Abilities

Andrea G., the only Caucasian female in this study, reported changes related to Furr and Carroll's (2003) Affective and Behavioral Clusters. In her interview, she spoke of her insecurity regarding her lack of formal dance training. Through casual inquiry, she learned that, at the time

she entered the program, CCC was looking for people who, in her words, knew how to move expressively. Upon learning this, Andrea G. felt more confident and was able to use her basic knowledge of movement as a foundation in her DMT training without feeling insecure about her lack of formal dance training. This part of her story indicated that she, like Jeff, experienced growth within the Affective Cluster. Andrea G. overcame the personal obstacle of insecurity related to lacking a background in dance. Such personal growth increased her empathy for clients who may be apprehensive about using their bodies in the therapeutic process.

Like Jeff, Andrea G. had extensive experience as a LMT. Through her DMT training, she was able to use her past experience to enhance her therapeutic skills, indicating growth in the Behavioral Cluster. Similar to Jeff, YuLing, and Isabel, I also encountered growth in the Affective and Behavioral Clusters. Again, changes within those areas are related to identification of personal obstacles and applying past experiences to newly learned theories and techniques.

Even though I possess many of the characteristics of a traditional dance/movement therapist, I encountered numerous opportunities for growth in regard to my cultural awareness during my time at CCC. Like all of the participants in this study, I experienced personal growth in Furr and Carroll's Affective Cluster by overcoming obstacles both in and outside of the DMT program. These changes ranged from a heightened awareness of my Eurocentric upbringing to changes within personal relationships. As I studied the theories in CCC's curriculum, I used them to explore and understand my past. Through that process, I became more assertive and independent in personal relationships and less critical of myself both personally and professionally.

Influences on Self-Acceptance

Upon entering the DMT program, my initial awareness of my lack of interaction with various minorities turned into anxiety and self-doubt. That self-doubt was transformed by learning to be compassionate toward myself, in turn, allowing me to develop my ability to be compassionate toward others. Identifying unhealthy patterns of relating enabled me to make changes in numerous relationships both personal and professional. Both of these experiences indicate personal growth included in Furr and Carroll's Affective Cluster. The changes I experienced within my marriage also relate to Murray and Kleist's (2011) research on how counselor training affects intimate couple's relationships. My time working as a dance instructor and studio manager provided numerous experiences with students, parents, and staff which I used to enhance my understanding of theories and techniques learned while training to become a dance/movement therapist.

In summary, all of the participants in this study, including myself, experienced growth. We called on encounters from our past, both positive and negative, and synthesized them with theories and techniques learned within the DMT program. We brought our insecurities, our doubts, our traumas, our prejudices—some known, some not—and courageously explored them to develop ourselves. We did this to serve our passion for the body-mind, so that we could be truly present for our clients, with their own insecurities, doubts, and prejudices. We did this, as Andrea G. shared during her interview, “to transmit a nervous system that is settled and loving and accepting of whatever [the clients] say, whatever they tell [us], whatever they're expressing at any moment.”

The final research question in this study evaluated whether or not non-traditional students feel welcomed in the current DMT culture. At the time of data collection and analysis, the

answer was a resounding yes. All participants expressed satisfaction with their current employment as therapists and emanated a sense of pride in their work. Although Isabel, YuLing, and Jeff spoke candidly about challenges related to being non-traditional students experienced during DMT training, they were able to embrace those obstacles and use them to expand their understanding and acceptance of themselves. For example, YuLing spoke about her experience in movement observation and analysis class. She indicated that by learning to view her movement more objectively she became less critical of her outward appearance, gestures, and accent. All three participants reported that by working through the challenges, they were able to synthesize their personal growth with DMT techniques, which, in turn, enhanced their therapeutic abilities.

Aside from YuLing and Isabel expressing the need for DMT to broaden its scope regarding theories and movement analysis, none of the participants expressed distress related to their non-traditional status. As articulated by Nishida (2008), the participants had to, in effect, accept their whole selves in order to feel welcome within the DMT culture. Nishida identified personal obstacles she had to overcome to feel more engaged with the DMT program and its participants. The data collected from the participants in this research indicate experiences similar to Nishida.

Nishida provided an in-depth look at her process of identifying personal beliefs that kept her from feeling comfortable within the DMT program. By embracing her uniqueness, she was able to feel more connected to the experience of becoming a dance/movement therapist. Through her research, she identified that her most significant barrier to feeling connected directly related to her own personal obstacles. Such a revelation implies that although non-traditional students may experience external resistance to their presence in DMT culture, one significant

challenge they face is learning to embrace their own uniqueness in order to feel welcome.

Although none of the participants in this study explicitly stated information related directly to this point, we do know that all participants in this research shared the commonality of previous work experience prior to entering DMT training. This previous work experience may have presented them with opportunities to embrace their uniqueness before entering the DMT program, thus reducing the likelihood of encountering major personal obstacles to self-acceptance.

Although previous research by students in CCC's DMT program indicated that they did not feel comfortable, a direct link cannot be made regarding whether previous work experience did or did not contribute to their level of comfort while in the program. However, my own experience as a DMT student at CCC provided some validation to the hypothesis that previous work experience did contribute to the level of comfort and adaptability of my classmates and me throughout the training program. Such a discovery could guide future research exploring the connection between previous life experience and ability to adapt to psychology and counselor training programs.

As the researcher in this study, I was able to identify that my own past work experience provided many opportunities to develop self-awareness precipitating greater self-acceptance. I believe this provided confidence in my own abilities, allowing me to engage in the program with less discomfort than others who may have not had such opportunities for self-development. As previously stated, when discussing the research question of shared qualities among participants in this research, I identified that each of them had a significant amount of work experience. This experience may have contributed to the level of comfort and confidence they experienced while in the DMT program. Again, by the participants indicating that they had extensive work

histories, it is implied that they were also older, which indicates that they had more life experience and time to reflect on and integrate experiences. By integrating experiences, the participants in this study potentially possessed more self-awareness. Such opportunities may have made them more adept at managing any discomfort they may have encountered while in the program, thus, reporting a better experience than participants in previous studies with a similar focus.

From the conversation with the chair of the MDC (A. Tatum-Fairfax, personal communication, February 28, 2013) it is apparent that many non-traditional dance/movement therapists struggle with the issue of self-acceptance. One goal of the MDC is to provide a forum for students and therapists with non-traditional backgrounds including—race, gender, sexual orientation, age, physical disabilities, and religious beliefs—to share their experiences and receive support. By collecting the stories of those with non-traditional backgrounds, the MDC is creating a network for members of the ADTA who do not feel they can be their whole selves within their training and work as dance/movement therapists. This effort appears to be in direct response to earlier research which indicated lack of support for and visibility of minorities in the field of psychotherapy.

Limitations of the Research

The data from my research revealed that participants experienced personal changes during their training to become dance/movement therapists. Although findings from my research support information reported by earlier studies, the shared quality of previous work experience arose as a commonality among the participants in this study. Such experience may have impacted the effect personal changes had on my participants' ability to increase self-acceptance during DMT training.

It may be difficult to generalize my findings because the sample size of this investigation was small. Based on the structure of the research and plan for presentation of the findings, it was necessary to limit the number of participants included. Due to time constraints and financial limitations, participant recruitment was limited to individuals living and working in the Chicago area. Because the participants were sought only from the collection of dance/movement therapists around Chicago, only people who had attended CCC's DMT program were included. This limited the experiences and subsequent data collected because most of the participants were trained by the same faculty and followed similar curricula while training to become dance/movement therapists. The fact that each participant's identity would be easily recognizable on the video may have impacted what information they chose to share during data collection. Only one interview was conducted with each participant which impacted the amount of data included in analysis. Even though every effort was made to include the most diverse sample possible, minority characteristics such as religion, sexual orientation, and physical disabilities were not explored in this research.

Direction for Future Research

Future research could include efforts to obtain demographic data on practicing dance/movement therapists and students of DMT. With such data, a definition of what constitutes a traditional dance/movement therapist could be determined. From that determination, additional research may be done to explore the experiences of non-traditional dance/movement therapists and how best to increase the number of them in our field. More expansive studies could be done including all of the DMT training programs in the United States to determine the number of traditional versus non-traditional students. These same studies could also include research similar to previous investigations on recruitment and retention strategies of

minorities (Hammond & Young, 1993; Parham & Moreland, 1981; Thomason, 1999). In addition to focusing on ethnic minorities, future research could include a more broad qualification of the word minority including gender, sexual orientation, age, physical disabilities, and religious beliefs. Future research could also examine the backgrounds of non-traditional therapists to determine if they share characteristics such as traumatic events in early childhood, child-parent role reversal, etc. Earlier research identified these similarities but failed to articulate demographic information about the participants (Farber et al., 2005; Heathcote, 2009; Ronnestad & Skovholt, 2003). Research focusing on the recruitment and retention strategies of DMT programs could provide useful data to assist programs in diversifying faculty and students.

Thanks to previous studies (Deakins, 2011; Dosamantes-Beaudry, 1997; Hervey & Stuart, 2012; Lewis, 1997; Pallaro, 1997; Sehgal et al., 2011) it is clear that DMT programs are making concerted efforts to increase multicultural competencies of their students. All six DMT training programs include at least one course in multicultural competencies. The schools also encourage their students to engage in a variety of activities that expose them to cultures other than their own. Additional research could examine the level of multicultural competence influenced by learning with students who represent more cultural diversity. Lastly, studies exploring why people choose to pursue careers in expressive therapies, namely DMT, instead of traditional talk therapy may also provide beneficial insight for expanding the field.

Conclusion

The field of DMT will be nourished by welcoming more people with non-traditional backgrounds. Inviting people from non-Western cultures will support increased cultural awareness of both ethnic traditions and movement styles. People entering the field at an older age may support an emphasis on real-world professional expectations, as well as a broader

perspective of life and relationships. Including more men in the field will encourage a greater awareness of how gender impacts our ability to work as body-centered therapists with a variety of populations.

By increasing diversity, DMT training programs will benefit from the differing perspectives offered by non-traditional students. These perspectives will enrich the educational experience of students with both traditional and non-traditional backgrounds. By encountering a more diverse variety of viewpoints, students of DMT will increase their sensitivity to cultures other than their own. This heightened sensitivity may bring increased respect, curiosity and empathy that may not be possible from learning in a relatively homogenous cohort.

With increased attention to diversity, DMT graduates entering the workforce will carry with them enhanced awareness and skills. These skills may help them develop more substantial rapport with clients and patients who may have previously felt alienated or misunderstood by mental health professionals. By demonstrating respect and empathy for these clients, dance/movement therapists may help to reassure them that their stories are being heard and understood.

As I came to know and appreciate all that DMT has to offer I wanted to make the field more welcoming to individuals who might be interested, but feel excluded because their background does not match that of the majority. As I work as a dance/movement therapist, with so many cultures different than my own, I recognize the value of lessons learned from my DMT classmates with non-traditional backgrounds. Without their stories, I would not be able to continue mine.

By creating this documentary, I aimed to make my research accessible on a personal level. This was done with the expectation that the group story would be experienced by viewers

who may find similarities between themselves and the participants. By being able to see and hear how participants embraced their differences and found success as dance/movement therapists, I hope that others with non-traditional backgrounds will understand that the field can and will support all who wish to contribute their talents.

References

- American Dance Therapy Association. (2009a). About Dance/Movement Therapy.
Retrieved from http://www.adta.org/About_DMT
- American Dance Therapy Association. (2009b). Multicultural & Diversity Committee (MDC). Retrieved from http://www.adta.org/Multicultural_Diversity_Committee
- American Dance Therapy Association. (2009c). Online store. Retrieved from <http://www.adta.org/Default.aspx?pageId=446834>
- American Dance Therapy Association. (n.d.). Multicultural & Diversity Committee (MDC) & affiliated affinity groups [Information Sheet]. Retrieved from http://www.adta.org/Multicultural_Diversity_Committee
- Anderson, R., & Braud, W. (2011). *Transforming self and others through research: Transpersonal research methods and skills for the human sciences and humanities*. New York: State University of New York Press.
- Braud, W. (2004). An introduction to organic inquiry: Honoring the transpersonal and spiritual in research praxis. *The Journal of Transpersonal Psychology*, 36(1), 18-25. Retrieved from <http://inclusivepsychology.com/uploads/AnIntroductionToOrganicInquiry.pdf>
- Bryant, R. M., Coker, A. D., Durodoye, B. A., McCollum, V. J., Pack-Brown, S. P., Constantine, M. G., & O'Bryant, B. J. (2005). Having our say: African American women, diversity, and counseling. *Journal of Counseling & Development*, 83, 313-319.
- Cauce, A. M., Domenech-Rodriguez, M., Paradise, M., Cochran, B. N., Shea, J. M., Srebnik, D. (2002). Cultural and contextual influences in mental health help seeking: A focus on ethnic minority youth. *Journal of Counseling and Clinical Psychology*, 70, 44-55.

- Clements, J. (2004). Organic inquiry: Toward research in partnership with spirit. *The Journal of Transpersonal Psychology*, 36(1), 26-49.
- Clements, J., Ettling, D., Jenett, D. & Shields, L. (n.d.). If research were sacred – an organic inquiry methodology. Retrieved from <http://www.serpentina.com/research/organic-ifresearchsacred.html>
- Columbia College Chicago. (2013). Retrieved on January 11, 2013 from <http://www.colum.edu/Academics/DMTC/ma-in-dancemovement-therapy--counseling.php>
- Curry, D. & Wells, S. (2006). *An organic inquiry primer for the novice researcher: A sacred approach to disciplined knowing*. West Conshohocken, PA: Infinity Publishing.
- Deakins, E. (2009). Helping students value cultural diversity through research-based teaching. *Higher Education Research & Development*, 28(2), 209-226.
- Dosamantes-Beaudry, I. (1997). Embodying a cultural identity. *The Arts in Psychotherapy*, 24(2), 129-135.
- Farber, B. A., Manevich, I., Metzger, J. & Saypol, E. (2005). Choosing psychotherapy as a career: Why did we cross that road? *JCLP/In Session*, 61(8), 1009-1031.
- Federman, D. (2011). Kinesthetic ability and the development of empathy in dance movement therapy. *Journal of Applied Arts & Health*, 2(2) 137-154.
- Furr, S. R., & Carroll, J. J. (2003). Critical incidents in student counselor development. *Journal of Counseling and Development*, 81, 483-489.
- Gilmore, K. M. (2005). *Professional development: The under-representation of African Americans in dance/movement therapy*. (Unpublished Master's Thesis). Columbia College Chicago, Chicago, IL.

- Gordon, P. (1993). Keeping therapy white?: Psychotherapy trainings and equal opportunities. *British Journal of Psychotherapy*, 10(1), 44-49.
- Hammond, W. R., & Young, B. (1993). Minority student recruitment and retention practices among schools of professional psychology: A national survey and analysis. *Professional Psychology: Research and Practice*, 24(1), 3-12.
- Haizlip, B. N. (2012). Addressing the underrepresentation of African-Americans in counseling and psychology programs. *College Student Journal*, 46(1), 214-222.
- Heathcote, A. (2009). Why are we psychologists?: The necessity of help for the helper. *Journal of Clinical Psychology*, 39(3), 239-246.
- Hervey, L., & Stuart, L. (2012). Cultural competency in education in approved dance/movement therapy graduate programs. *American Journal of Dance Therapy*, 34(2), 85-98.
- Lewis, P. (1997). Multiculturalism and globalism in the arts in psychotherapy. *The Arts in Psychotherapy*, 24(2), 123-127.
- Moore, C. L. (2009). *The harmonic structure of movement, music, and dance according to Rudolf Laban*. Lewiston, New York: Edwin Mellen Press.
- Murray, K. W., & Kleist, D. M. (2011). The impact of counselor training on students' couple relationships: A qualitative inquiry. *The Family Journal: Counseling and Therapy for Couples and Families*, 19(2), 122-131.
- Nickerson, K. J., Helms, J. E., & Terrell, F. (1994). Cultural mistrust, opinions about mental illness, and Black students' attitudes toward seeking psychological help from white counselors. *Journal of Counseling Psychology*, 41, 378-385.
- Nishida, A. (2008). *Autoethnography of an international dance/movement therapy*

- student. (Unpublished Master's Thesis). Columbia College Chicago, Chicago, IL.
- Parham, W., & Moreland, J. R. (1981). Nonwhite students in counseling psychology: a closer look. *Professional Psychology, 12*(4), 499-507.
- Pallaro, P. (1997). Culture, self and body-self: Dance/movement therapy with Asian Americans. *The Arts in Psychotherapy, 24*(3), 227-241.
- PsychologyInSeattle. (2013). Dance Movement Therapy (1 of 5) [Video file]. Retrieved from <http://www.youtube.com/watch?v=CMJeoJQCOug>
- Rogers, C. R. (1967). *On becoming a person: A therapist's view of psychotherapy*. London, England: Constable.
- Ronnenstad, M. H. & Skovholt, T. M. (2003). The journey of the counselor and therapist: Research findings and perspectives on professional development. *Journal of Career Development, 30*(1), 5-44.
- Serraino, G. [gserraino]. (2013). Dance Movement Therapy With Gina Serraino [Video file]. Retrieved from <http://www.youtube.com/watch?v=LQ0kO6-W4uc>
- Sanders Thomson, V. L., Brazile, A., & Akbar, M. (2004). African Americans' perceptions of psychotherapy and psychotherapists. *Professional Psychology: Research and Practice, 35*, 19-26.
- Saules, K., Young, A., Grey, M., Gillem, A., Nabors, N., Byrd, M., & Jefferson, S. (2011). Multicultural counseling competence among clinical psychology trainees and experienced multicultural psychologists. *Cultural Diversity and Ethnic Minority Psychology, 17*(1), 1-10.
- Schnittker, J., Freese, J., & Powell, B. (2000). Nature, nurture, neither, nor: Black-white

- differences in beliefs about the cause and appropriate treatment of mental illness. *Social Forces*, 78, 1101-1132.
- Smith, A. H. (2011). *Voice from the deep: A Black student's journey in a dance/movement therapy graduate program*. (Unpublished Master's Thesis). Columbia College Chicago, Chicago, IL.
- Snowden, L. R. (1999). African American service use for mental health problems. *Journal of Community Psychology*, 27, 303-313.
- Thomason, T. C. (1999). Improving the recruitment and retention of Native American students in psychology. *Cultural Diversity and Ethnic Minority Psychology*, 5(4) 308-316.
- UCLAHealth. (2013). Dance Movement Therapy at Mattel Children's Hospital UCLA [Video file]. Retrieved from <http://www.youtube.com/watch?v=O4KkQkv3vKk>
- Winner, K., [kwinner622]. (2013). Therapeutic Dance and Dance Movement Therapy [Video file]. Retrieved from <http://www.youtube.com/watch?NR=1&feature=endscreen&v=-cE6I8lcWX4>

Appendix A

Dear _____,

My name is Meghan Slade, I am an MA candidate in Columbia College Chicago's Dance/Movement Therapy and Counseling Program. For my thesis I will be creating a documentary about the process of becoming a dance/movement therapist.

I am writing to invite you to participate in my thesis project. Your cultural background, academic experience, and/or history of experience in the field are of great value to our profession and to people considering DMT as a career.

The documentary will include 6-7 participants who will be interviewed individually. All participants will be asked to perform a short movement sequence as a somatic introduction prior to the individual verbal interview session.

If you are interested in learning more about my thesis prior to agreeing to participate, please do not hesitate to contact me at this email address, meghan.slade@gmail.com.

It will be an honor to include you in the capstone of my graduate work. Please respond to this email confirming or declining the opportunity by Friday, August 12, 2011.

Thank you for your time.

Sincerely,

Meghan Slade

Appendix B

Pre-Interview Questions

1. Could you describe some things about your early life?
 - location
 - family
 - significant events
2. Education
 - What is your undergraduate degree?
 - Did you experience confusion about career choices?
 - Did you have other careers prior to DMT?
3. How did you learn about DMT?
4. Why did you choose DMT?
5. What brought you to your current work setting and/or client population?
6. What is your current work setting, client population and employment position?
7. What are your credentials?

Appendix C

Potential Questions for Interviews

1. How has your multiculturalism/non-traditional status contributed to your journey as a DMT?
2. What are some memorable experiences that you have had in the process of becoming a dance/movement therapist?
3. What challenges have you experienced regarding staying close to the work of DMT?
4. Have you had any surprises in your journey?
5. How has personal development or self care played into your success as a dance/movement therapist?
6. What can be done to make the field more accessible to people from other cultures?
7. How can the curriculum and training for dance/movement therapy be enhanced to accommodate and embrace a variety of cultures?
8. How do you envision your future in the field of DMT?
9. What other skills are dance/movement therapists developing to help them succeed in the work force?
10. What happened to encourage your effort to pursue a degree in DMT?
11. How have you synthesized your previous training with your DMT education?

Appendix D



Informed Consent Form

Consent Form for Participation in a Research Study

Title of Research Project: A Moving Journey: The Process of Becoming a Dance/Movement Therapist

Principal Investigator: Meghan Slade

Chair of Thesis Committee: Laura Downey

INTRODUCTION

You are invited to participate in a research study to explore the process of becoming a dance/movement therapist by participating in an interview that will be included in a documentary. This consent form will give you the information you will need to understand why this study is being done and why you are being invited to participate. It will also describe what you will need to do to participate and any known risks, inconveniences or discomforts that you may have while participating. You are encouraged to take some time to think this over. You are also encouraged to ask questions now and at any time. If you decide to participate, you will be asked to sign this form and it will be a record of your agreement to participate. You will receive a copy of this form for your records.

You are being asked to participate because of your choice to become a dance/movement therapist and because your cultural background and/or life experience is relevant in supporting diversity in the field.

PURPOSE OF THE STUDY

This documentary is being made in an effort to educate students, both in high school and college, about the field of dance/movement therapy (DMT). The video will include information about how one becomes a dance/movement therapist as well as possible career directions after completion of the master's degree.

Your interview will contribute to a variety of stories that will serve to illustrate the experiences in the lives of dance/movement therapists that brought them to the field and how those experiences helped to guide their career paths.

PROCEDURES

Upon agreeing to participate in the making of this documentary, prior to the videotaped interview you will receive a short list of autobiographical questions to answer. These questions will be sent to you via email and will need to be answered in paragraph form. Your written response to the list of questions will need to be returned to the researcher prior to your scheduled interview. The pre-interview questionnaire will include three questions about your early life, three questions about your education, and three questions about your experiences in pursuing DMT.

To begin the videotaped interview process, you will be asked to perform a short movement sequence of your choice, which will be accompanied by a reading of your written autobiographical response.

For practicing dance/movement therapists, the researcher would like to conduct the videotaped interview at your place of employment within the time frame of one hour and forty-five minutes; with one hour used for the interview and forty-five minutes used for setting up and packing up equipment. Students or those who do not wish to be interviewed at their place of employment have the option of being interviewed at Columbia College Chicago's 624 S. Michigan Ave.

building. At each predetermined interview location, a space large enough for the interviewee to move/dance must be available.

Once a preliminary edit has been completed, each participant will receive an electronic copy of their interview to review privately. If there are any comments or sections that you wish to have removed, please contact the researcher within seven (7) days of receiving the footage. Once all participants have viewed your individual interviews, you will be invited, via email, to a screening for viewing, discussion and feedback. The date, time and location of the screening will be determined after all interviews have been completed.

All videotaping will be done by a technician recruited by the researcher who will be present for each hour and forty-five minute interview session. Only you will be seen on the video, the researcher will be sitting off camera. The videographer will tape your movement phrase and the verbal interview session.

If you agree to participate in this study, you will be asked to do the following:

Prior to the interview

- Read and sign this form
- Answer the accompanying list of questions in paragraph form, and return both to the researcher prior to your scheduled interview
- You will be contacted by the researcher via email to schedule the interview time, date and location

At the interview

- The researcher will arrive at the predetermined location with the videographer to set up equipment
- You will perform an improvisational or choreographed piece of movement while being recorded on video tape, with the movement last two to four minutes.
- The researcher will ask you to speak about your experience of becoming a dance/movement therapist while the videographer records you. The researcher will contribute to the interview by asking questions throughout the interview.

After the interview

- You will receive an electronic copy of your edited interview to privately review before the screening.
- You will be invited to a preliminary screening of the videotaped material via email
 - You will need to R.S.V.P. to the researcher via email
 - You may attend the screening and provide feedback for the researcher after viewing the footage

POSSIBLE RISKS OR DISCOMFORTS

The risks in this study are minimal. As a participant, you may experience some negative emotions as you are interviewed about your past experiences and feelings around becoming a dance/movement therapist. During the interview if you find that, at any time, the emotions you are experiencing are too private to be shared with the researcher and viewing audience, you may stop the interview and restart once you are prepared to continue without the risk of being questioned about your choice to stop.

The main inconvenience with this study will be the amount of time necessary to complete the pre-interview questionnaire and the subsequent interview.

POSSIBLE BENEFITS

The possible benefits of being in this study include an opportunity to reflect on your journey of becoming a dance/movement therapist and to share the high and low points of the experience with interested parties. The field of DMT will benefit from your willingness to contribute personal information candidly so that others may be moved by your story to consider DMT as a career path.

CONFIDENTIALITY

By agreeing to participate in the creation of a documentary intended for viewing by the general public, confidentiality and privacy will not be possible. If there is any portion of the

videotaped interview, including movement or dialogue that you are uncomfortable with, you may request that it be omitted before the final edited film.

Upon its completion, this documentary will be offered to the American Dance Therapy Association for use on their website. Copies of the documentary will be available to high schools, colleges, universities and dance studios.

The following procedures will be used to protect the confidentiality of your information while in the material is being edited.

- The researcher will keep all video footage in a locked file cabinet in her home.
- Any video footage that is not used in the final documentary will be destroyed after three years.
- All electronic files, including email addresses, containing personal information will be password protected.
- No one else besides the researcher will have access to the original footage until it is submitted to an editor for final processing.
- At the end of this study, the researcher will distribute the documentary to the public. You will be identified in each of the publications and presentations.

RIGHTS

Being a research participant in this study is voluntary. You may choose to withdraw from the study at any time without penalty. You may also refuse to participate at any time without penalty. You will have multiple opportunities to modify how your image and words are included in the documentary.

- At any time during the editing process, you may contact the researcher via phone or email to request that any or all of your words or images be removed from the documentary
- The researcher will contact you via email to inform you that the final edit of the footage is ready to be sent for production. If you would like to remove any portion of your interview, you may contact the researcher within 48 hours to remove any part or all of your portion of the documentary.
- Once the footage has been sent for production, you waive the right to remove your words or image from the documentary.

Please consider participating and inform the researcher of your decision within 14 days of receiving this form. We will be happy to answer any question(s) you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the principal investigator, Meghan Slade, 312-848-5095, or the faculty adviser Laura Allen 312-369-7697. If you have any questions concerning your rights as a research subject, you may contact the Columbia College Chicago Institutional Review Board staff (IRB) at 312-369-7384.

COST OR COMMITMENT

- Depending on where each interview is taped, participants may need to pay for transportation and/or parking fees.
- The list of questions mailed to you prior to the interview will take approximately thirty minutes to complete
- Each interview will require approximately one hour and forty-five minutes of your time. Thirty minutes will be allotted for set up, one hour for the interview and fifteen minutes for packing up equipment.
- There will be a screening of the documentary prior to its final edit which all interviewees will be invited to attend. This viewing is not a mandatory commitment and will not compromise your ability to participate in the interview if you are unable to attend the screening. The screening date and time will be determined at a later date and all participants will be informed of the details via email. The screening and discussion is expected to last approximately two hours with one hour reserved for viewing the documentary and one hour for discussion and questions.

PARTICIPANT STATEMENT

This study has been explained to me. I volunteer to take part in this research. I have had opportunity to ask questions. If I have questions later about the research or my rights as a research participant, I can ask one of the contacts listed above. I understand that I may withdraw from the study or refuse to participate at any time without penalty. I will receive a copy of this consent form.

Participant Signature

Print Name

Date

Principal Investigator's

Print Name

Date

Appendix E

Columbia

COLLEGE CHICAGO

INNOVATION IN THE VISUAL, PERFORMING,
MEDIA, AND COMMUNICATION ARTS

600 S. Michigan Avenue, Chicago, IL 60605

Release of Digital Representation to the World Wide Web

As Part of a Master's Thesis

I (We), the undersigned individual(s), grant Columbia College Chicago the perpetual, non-exclusive, royalty-free right and license to:

- Publish audio, visual, photographic, video or other representations of me and/or my artwork on the world wide web as part of the digital publication of Meghan Slade thesis research project titled A Moving Journey: The Process of Becoming a Dance/Movement Therapist
- I understand that my confidentiality as a research participant cannot be fully protected if I agree to allow for digital representations of myself to be published as part of the thesis project and wave this right.
- I understand that my name and other identifying information will not be released on the world wide web along with my digital representation unless I waived this right in my informed consent to participate in research.
- This grant of rights is made voluntarily by me and I possess all rights necessary to grant this permission for an in connection with the purpose.
- I further agree to release and forever discharge Columbia College Chicago, its agents, employees, and designated representatives, from any and all claims in law or equity that I, my heirs or personal representatives, have or shall have, arising out of my representations.

This release is governed in accordance with the laws of the State of Illinois.

Name(s)

Address

Signature

Date

Witness Signature

I am the parent or guardian of the minor named above and have the legal authority to execute the above release. I approve and waive any rights in this release.

Parent/Guardian Signature (if under 18)

Appendix F

Disc containing complete documentary

Columbia College Chicago Electronic Thesis Agreement

Before your thesis or capstone project can be added to the College Archives, your agreement to the following terms is necessary. Please read the terms of this license.

By signing this document, you, the author, grant to Columbia College Chicago (CCC) the nonexclusive right to reproduce, translate (as defined below), and/or distribute your submission and abstract worldwide in electronic format.

AUTHOR AGREEMENT:

I hereby certify that the thesis or capstone project listed below is my original work and/or that I have the right to grant the rights contained in this license. I also represent that my thesis or capstone project does not, to the best of my knowledge, infringe upon anyone's copyright.

If my thesis or capstone project contains material for which I do not hold copyright, I represent that I have obtained the unrestricted permission of the copyright owner to grant CCC the rights required by this license, and that such third-party owned material is clearly identified and acknowledge within the text or content of my thesis or capstone project.

I hereby agree that CCC may translate my thesis or capstone project to any medium or format for the purpose of preservation.

I hereby agree that CCC may keep more than one copy of my thesis or capstone project for purposes of security, back-up, and preservation.

I hereby grant to CCC and its agents the non-exclusive licenses to archive and make accessible worldwide my thesis or capstone project in whole or in part in all forms of media, now or hereafter known. I retain all ownership rights to the copyright of the thesis or capstone project. I also retain the right to use in future works (such as articles or books) all or part of this thesis or capstone project.

NAME: _____

TITLE OF WORK: _____

SIGNATURE: _____

DATE: _____ EMAIL: _____